Kine Weekly

Glasgow:
BEN-HUR"
6th Week

Birmingham:
"BEN-HUR"
9th Week

Dublin:
"EN-HUR"
th Week

Cardiff:
"IANT OF
M. RATHON"
Pre-release*

Also
Norwich, Sheffield

Leeds:
"GIANT OF MARATHON"
Pre-release

N.W. London:
"THE TIME MACHINE"
Release

N.E. London:
"HOME FROM THE HILL"
Release

S. London:
"BELLS ARE RINGING"
Release

Leicester Sq., London:
"GIANT OF MARATHON"
3rd Week

Empire, London:
"BEN-HUR"
46th Week

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Allied Film Makers
present

KENNETH MORE

in Michael Relph and Basil Dearden's
Production

MAN IN THE MOON

Also starring

SHIRLEY ANNE FIELD
MICHAEL HORDERN

Original Screenplay by
MICHAEL RELPH and BRYAN FORBES
Produced by MICHAEL RELPH
Directed by BASIL DEARDEN

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No. 2,769 Thursday, October 27, 1960 Vol. 521

Everyone Loves
Lyons Maid

NEWS HIGHLIGHTS . . .

New procedure for selecting film for the Royal show

A NEW PROCEDURE for selecting a film for the Royal Film Performance—unanimously agreed by the trade associations—is announced by the CTBF. Under the new system, and starting this week, producers or distributors are asked to submit immediately the titles of films they think will be suitable for the occasion, together with full details including running time, credits and, if possible, a synopsis, to the Secretary, Royal Film Performance, CTBF, Royalty House, 72 Dean Street, W1.

All films of less than three hours' running time will be accepted for viewing and as films are submitted, arrangements will be made for the selection committee, under the independent chairmanship of Lord Radcliffe, to see them immediately.

Viewing will continue until a suitable film has been selected and then the producer or distributor concerned will be given an undertaking that the film is definitely selected and asked to hold it for the Performance.

The CTBF states that the final choice should, in any event, be made not later than the middle of December. Films submitted and not chosen will be eliminated and the producers or distributors will be notified.

Explaining the new method of selection, the CTBF states that although for the last few years there has been no generally adverse criticism of the film on the grounds of taste, there has been a feeling that, on several occasions, the film has not been worthy of the event and that a more distinguished and entertaining film should have been available.

"This new system of selection, and the longer period for viewing, will result in a happier choice of subject for this very important occasion, and producers and distributors are asked to help the CTBF by submitting at the earliest possible moment films they think suitable."

ABC will press for drive-in

ABC will press its application to open Britain's first drive-in cinema next year at Sandown Park racecourse, in Surrey, regardless of opposition from the local authority. This was ABC's reaction to views expressed this week by Charles Alderton, Esher council surveyor.

On Tuesday the surveyor was due to ask Esher Planning Committee to recommend the adoption planning committee to refuse permission to build the cinema, which would have room for about 1,000 cars.

Remarking that the English climate was quite unsuitable for drive-in cinemas, Mr. Alderton said he was worried in case the venture failed. If it did, the building might remain on the racecourse and the big asbestos screen would be an unsightly white elephant.

In his report to the council, he said the cinema would cause noise and a disturbance to the local residents. And, he claimed, the giant screen and large parking area would seriously spoil the green belt area.

Newsreels to film opening of Parliament

The State Opening of Parliament will be filmed from inside the House of Lords in Technicolor by Pathe and Movietone. This will be the first time that newsreels have covered the event from inside the building.

In view of the decision made earlier this year to preclude television cameras from the House for the State Opening of Parliament, the cinema newsreels will make available to both channels black and white prints of the ceremony as soon as possible, and it is believed that they will be ready the same evening.

Overseas newsreel companies will be able to purchase either black and white or colour prints of the film.

PRODUCERS ATTACK SIR TOM

PRODUCER organisations and John Davis protested vigorously this week against comments made last week to Kine, by Sir Tom O'Brien, NATKE general secretary, about labour difficulties on the production of "Cleopatra" at Pinewood Studios.

In a letter to the editor, Arthur Watkins, president of the BFPA, states:

"I must protest in the strongest terms against the wholly unwarrantable statement made by Sir Tom O'Brien, as reported in your issue of October 20, about the alleged attitude of British studio owners towards their tenants.

The tenants concerned with the film to which Sir Tom has referred will have little hesitation in refuting the statement *in toto* and testifying to the one hundred per cent. co-operation which they have received from the studio since work on the film commenced.

Sir Tom also suggests that in the course of the settlement of a recent dispute arising out of the film, no-one has "seemed to care" except himself, his union and the producers. He knows perfectly well that the Labour Relations Committee of the BFPA and the FBFM has been involved throughout, has devoted more time to a solution of the problem than even Sir Tom himself, and has sponsored or been concerned with every meeting between the parties which has proved necessary. Throughout these discussions, the BFPA has received the fullest co-operation of the studio representatives.

Sir Tom omits, furthermore, to mention that responsibility for the dispute in question which nearly succeeded in bringing a picture of major importance to a standstill, was fully shared by members of his own union. He would therefore be better employed putting his own house in order than in discharging indiscriminate brickbats at those who are blameless.

Sir Tom finally takes the astonishingly irresponsible step of advising film producing interests abroad to give British studios the "go-by." It would be interesting to hear the views of his own members on this advice from their leader, which could have no other effect than a serious reduction in their prospects of employment."

John Davis protests

John Davis commented as follows:

"I was surprised and disturbed to read the comments contained in your "News of the Week" in your October 20 issue under the

continued on page 7

Viewpoint

THE ROYAL SHOW

THE industry naturally regrets that a heavy programme of important State visits abroad will prevent the Queen from attending next year's Royal Film Performance. But it has welcomed last week's announcements that the occasion will be graced by the presence of the Queen Mother, accompanied by Princess Margaret and her husband.

The trade will also welcome this week's statement from the CTBF, outlining the new procedure for the selection of the films.

The earlier decision to form a selection committee under the independent chairmanship of Lord Radcliffe has done much to eliminate the possibility of strong criticism from Fleet Street. However, the view has been strongly held in the trade that the procedure for submitting films for selection has not encouraged producers to put films forward to the selection committee.

It is a matter of industry prestige that the best possible film should be selected for the trade's most glittering night of the year.

It is to be hoped, therefore, that the producers and distributors will co-operate to the full with the CTBF to achieve this aim.

A Warning

THE International Union of Exhibitors, meeting in Milan last week, rightly warned that the broad appeal of the cinema is being seriously affected by the increase in the production of so-called adult films, particularly those which emphasise sex and violence.

In Britain this view has been submitted by the CEA to the producers, who have promised to give the matter consideration.

Unfortunately, American exhibitors are not represented in the International Union, but there is evidence that they are as concerned as their European contemporaries.

Against the background of a world-wide decline in cinema attendances, the tendency deliberately to produce more and more films which exclude children from cinemas and indeed discourage the patronage of family audiences demands the urgent consideration of the International Federation of Film Producer Associations which meets in London today (Thursday).

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Long Shots

INVITED to accept the presidency of the International Union of Exhibitors, Teddy Hinge formally accepted at the meeting in Milan last week, and duly took the chair.

Teddy, I gather, conducted proceedings with customary shrewdness and practised skill. The discussion ranged over a number of subjects including the surfeit of pictures which fall into the X category, the release of features to television, tax abolition and special presentations.

In addition, there was a long discussion on international copyright legislation, arising out of the Haig Convention.

Points were raised for the consideration of the international meeting, on a government level, which will shortly take place in London.

The British delegates at the Milan meeting found, however, that most of the points were adequately covered in the British Copyright Act.

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METRO'S president, Joseph Vogel, quietly arrived in London last week for discussions with Charles Goldsmith.

Mr. Vogel is a man of sincere charm, possessing a sense of modesty that is often lacking in lesser men. He does not seek personal publicity, nor does he attempt to create a story for the sake of a sensational headline.

Mr. Vogel is dedicated to the future of Metro and to the welfare of the many employees who have given long and loyal service to the organisation.

Under the Vogel administration, Metro has achieved a remarkable degree of stability since the divorcement of the theatre interests in the U.S and the battle with dissident stockholders who were set on liquidating the Metro assets.

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THE record speaks for itself. "Ben-Hur" is making trade history. Mr. Vogel is equally optimistic of the success of such pictures as "King of Kings," "Mutiny on the Bounty," "The Four Horsemen of the Apocalypse," "Butterfield 8" and "Cimarron."

The foregoing are all big subjects which will command special attention. But Mr. Vogel recognises the limitations of the trend toward road show policy, because of the difficulty of finding subjects suitable for spectacular treatment.

He appreciates the fact that if the cinema is to exist it must have an adequate supply of product for showing on a less exclusive basis.

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WITHOUT doubt Metro moves steadily, if cautiously, forward. Mr. Vogel stated that Metro was interested in making pictures in Britain and Europe

But he did not believe in making films outside of the U.S for the sake of economy in production or for the benefit of subsidy, in the way of a share in the production levy, for example.

Metro, he emphasised, will make films abroad where the subject is best suited to production in an overseas location.

For example, it is proposed to make an Agatha Christie series for television in this country.

While here, Mr. Vogel discussed possibilities of a future London home for "Ben-Hur," for the Empire is definitely scheduled to close in May when work starts on clearing the site for the re-development scheme by Associated British.

It provides for a new cinema, of the most modern design and luxuriously equipped, for operation by Metro under a leasing arrangement. But this is not expected to be ready for about a year.

Mr. Vogel denied quietly, but emphatically, rumours that the Metro studios were up for sale.

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WHEN Lionel Clyne launched the Unifilms group of companies Bruce Newbery said he had a lot of confidence in the new set-up and disclosed that he had established a production partnership with Lionel through Newbery-Clyne Associates.

Now a stronger link has been forged, for Bruce has joined the boards of Unifilms (Associates) Ltd., the controlling company of the group, and Unifilms (Productions) Ltd.

The Newbery-Clyne company also has made a deal with author John Ford for the preparation of two comedies for production next year. The details appear in the Production page.

Bruce returned to London, as a free agent—and happily so—to survey the scene. I know he thought the prospects were good, and, apparently, he intends to make a base here for much of his future activities.

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IT SEEMS that Kenneth Rive is more than satisfied with the selection of Sidney J. Furie, the talented young Canadian director, to handle Gala's first British production ventures.

Ken told me last week that Furie had been

John Trevelyan (right), Secretary of the British Board of Film Censors, and Edward Muhl, production chief at Universal International in Hollywood, where Mr. Trevelyan was guest of honour at a luncheon and was conducted on a tour of the studio

ed to the board of Gala's production ny—Galaworldfilm—and had assumed the executive director.

has just completed shooting Gala's first "During One Night," at Walton. It is to proceed immediately with the second The title—"38-24-36"!

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AL FILMS' joint managing director Green has delayed his visit to the U.S of the need to go to Naples for the start oting on the new Robert S. Baker and Berman production, "The Treasure of Cristo."

picture, in colour and 'scope, stars John a, Rory Calhoun, Patricia Bredin, Peter Gianna Maria Canale, Ian Hunter, Sam nd Francis Matthews, and is being made fo GM release, except in the U.K where it wi handled by Regal.

deal is a feather in the cap for all con- cer The arrangements were completed by Mi Green on his previous visit to America wh e made the deal for "The Flesh and the Fie "—retitled "Mania" for American dis- tribu on—which is now enjoying a successful pre- lease run in Detroit.

Michael will proceed to New York from Naples to join Joe Vegoda. They expect to com- plete a deal for "The Siege of Sidney Street," and to arrange for the release of Regal's two new British productions "The Hellfire Club" and "Fury at Smugglers Bay."

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OVER here for a concentrated week of business talks, Peter J. du Plessis has also been able to point to the remarkable expansion plans of the South African film import company of which he is managing director, and which has now changed its name to Ster Film-Import (Pty) Ltd.

First result of his present visit has been the acquisitition of the South African rights to Edward Jarratt's excellent film on Dr. Living- stone, "A Man of Certain Glory," so well directed and photographed by Bob Hawkins.

I am told that the intention is to give the Livingstone film a gala premiere at the opening of Ster Film-Import's latest drive-in theatre, The Top Star, Johannesburg; after this it will be shown throughout the African territory south of the Equator.

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ORE far-reaching, perhaps, are the discus- s Mr. du Plessis has been having with Irving A n of Warwick Films. Projects on the agenda in de agreements for Ster Film-Import to have e sive distribution rights to all Warwick films in South Africa: and for joint production in S h Africa between Warwick and Ster Film- I ort's associate, the Jamie Uys production o anisation.

ncidentally Jamie Uys Productions is not e irely unknown to exhibitors here: it made "Tabulani Africa" ("Gay Africa") and "Money to Burn," both of which played profit- ably at Rank, ABC and Essoldo theatres.

In addition, a new production "Rip Van Wyk" has been nominated for showing at the British Film Institute's Commonwealth Film Festival, and it is probable that Jamie Uys him- self will come over for the event.

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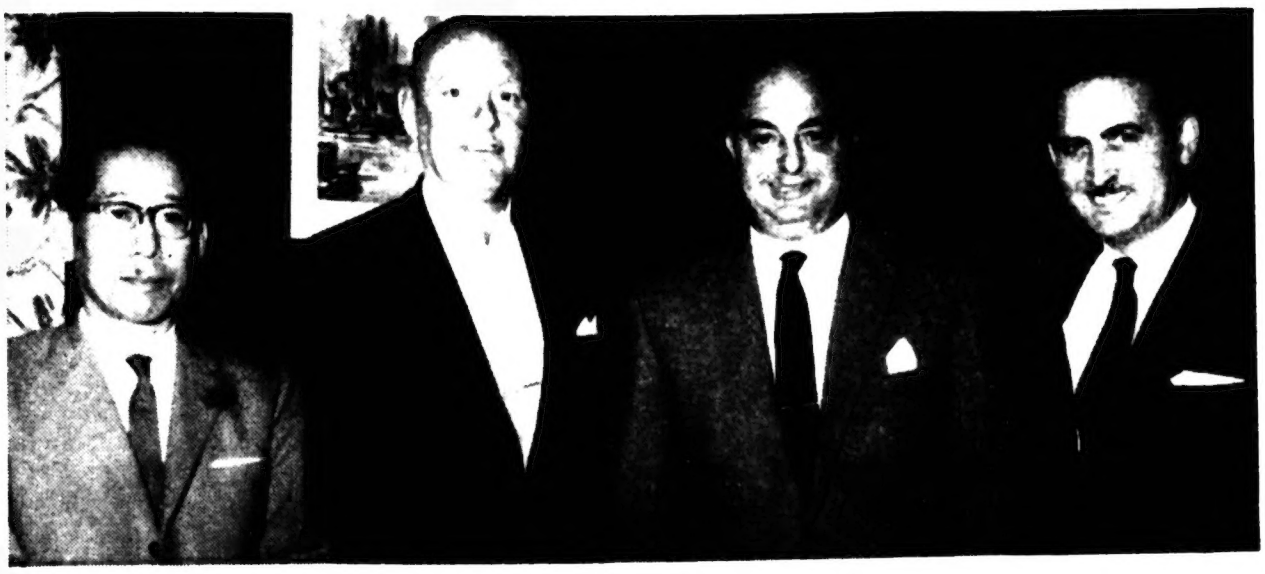
MR. DU PLESSIS left for New York on nday to talk with American distributors, but will be back here on November 7 to meet ing Allen again.

Ster Film-Import is now quite a power in uth Africa; it is directly associated with 18 drive-in theatres, but actually supplies films to 37 drive-ins and 300 conventional cinemas.



Ralph Bromhead has recently returned from a visit to Japan in connection with the British Commonwealth Film Corporation's partnership with Disney in the distribution organisation, RKO Pictures of Japan. Here he is seen with T. Ishikawa, director and general manager, RKO, Japan; Alex Caplan, Disney representative in Japan; and Fred Kennedy, British Commonwealth Film Corporation representative and a director of RKO, Japan

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MILTON RACKMIL, president of Universal Pictures, Americo Aboaf, vice-president and foreign manager of Universal International, and Kirk Douglas will be in London for the Royal premiere of "Spartacus" at the Metropole, Victoria, on December 7.

The premiere, of course, will have the patron- age of Princess Maragaret.

Incidentally, the Universal executive takes pride in the fact that the organisation has been cited by the Associated Motion Picture Advertisers as the company having most benefited the film in- dustry in the past year.

Mr. Rackmil has been invited to accept this award on November 2 at the opening of the association's 1961 season. The AMPA member- ship includes advertising and publicity personnel in the U.S and Canada.

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DRUMMOND SCOTT tells me the CTBF has just received two cheques bringing in a total of £796 19s. 8d. to the fund.

From the Hants and East Dorset committee of the CTBF has been received £725 7s. 7d.—the proceeds of the premiere of "Doctor In Love" at the Gaumont, Bournemouth, on July 20. Geoffrey Bravery headed the committee.

The other cheque—for £71 12s. 1d.—repre- sents the proceeds of the Eastern Counties cricket match in May, arranged by Ted Bostock and CTBF supporters in the area. Since 1953, the cricket matches have raised a total of £651 2s. 8d. for the CTBF.

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ELLIS PINKNEY told me that there has been a big demand for tickets for the tribute lunch to Sir Alex King at the Trocadero restaurant, London, on Wednesday, November 9.

He has only a limited number of tickets now available and those who intend to be present at the festive board and have not applied for tickets should do so without delay to avoid disappointment.

The tickets are 32s. 6d. each.

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THE CEA Northern branch has asked me to point out that the function which is being organised in honour of Lord Westwood includes a dinner and dance, to be held at the Royal Station Hotel on Monday, November 14.

This is to correct any misunderstanding arising from the CEA newsletter announcement which may have given the impression that the function was to be a dinner only.

The reception starts at 7.30 p.m. with dinner at 8 p.m. and the tickets are £4 4s. each inclu- sive of wines.

Chairman R. C Sidney Wilmot hopes that members of the trade will bring their ladies to this very special occasion.

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DIMITRI DE GRUNWALD'S production of "The Millionairess" for 20th-Fox commands attention in the West End.

In the first four days of its premiere run at the Carlton, Haymarket, it took £900 more than "Sons and Lovers" in the equivalent period, and a remarkable feature of this return is that Friday's business topped the Saturday trade for the latter picture.

Thus "The Millionairess" has set up a best ever opening at the Carlton. Quite apart from the film's appeal as high-class entertainment it is apparent that the teaming of Sophia Loren and Peter Sellers is proving to be an irresistible draw to the general public.

This has given a great deal of satisfaction to Spyros Skouras, in London for discussions on "Cleopatra," which has run into heavy weather in production.

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ANGLO'S latest comedy from Peter Rogers, "Watch Your Stern," seems set to keep up the tradition of the stable and to maintain its long run of box-office successes.

It opened to top-bracket business in the first- leg of London release on Sunday.

Although this film did not create a new record, the figures were not far short of Anglo's previous best in the territory.

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WHEN speculators were gambling on the soaring price of gold last week, Tommy Cummings, executive producer of Pathe News, calmly took out of his pocket a weighty sample of the precious metal for my appraisal.

It was in the form of The Council of Europe's Gold Medal awarded to Pathe's "The Swastika Menace" as the best entry in the newsreel section

continued on page 30

News of the Week

UNIEC warns industry of committing fatal error

THE CINEMA could live only by the large audiences which it welcomed into its theatres, but it was committing a fatal error in pursuing—despite the appeals of exhibitors and wishes of the public—a systematic policy of making films placing emphasis on sex or violence which was seriously affecting the broad appeal of the cinema.

This view was expressed at an extraordinary meeting of the international union of exhibitor associations (L'Union Internationale d'Exploitation Cinematographique), held in Milan at the end of last week.

E. J. Hinge, a past-president of the CEA, was elected president of UNIEC and took the chair at the meeting. CEA general secretary Ellis Pinkney also attended.

Control

Delegates at the meeting also thought steps should be taken to control the showing of feature films on television and ensure that the films that are released to television are "suitable and salutary." They were asked to take and maintain all possible measures to preserve, in each country, the vital interests of exhibitors.

Delegates, who underlined the necessity for a new look at film techniques and policies, supported the need for new developments in presentation, but urged that producers should maintain the flow of films in the traditional formats.

They also expressed the view that the film industry could only overcome its present difficulties and continue in existence if cinema taxes were abolished everywhere.

Newsreels will film Miss Cinema contest

FOR THE first time, British Movietone and Pathe News are to film the Miss Cinema contest, to be judged at the SCMA ball at the Lyceum Ballroom, London, next Monday.

It is hoped to include the item in the newsreels which go out at the end of next week.

Fourteen girls will be taking part in the final: Manchester and district, Mary Cassidy (Gaumont, Manchester); West Scotland, Catherine McDonald (ABC Ritz, Glasgow); East Midlands, Glenys Bust (Odeon, Nottingham); West Midlands, Valerie Allen (Gaumont, Birmingham); Tees-side, Jean Headlam (Odeon, Stockton); West Yorks, Maureen Goodyear (ABC Leeds); NW England, Dorothy Roberts (Odeon, Rhyl); London, Ellen Lloyd (Savoy, Paddington), Margaret Rooney (Gaumont, Streatham), and Diane Betteridge (Classic, Chelsea); Western Counties, Gloria Lovegrove (Central, Reading); Eastern Counties, Nancy Bowden (Odeon, Brentwood); South Coast, Margaret Jenner (Odeon, Brighton); and Susan Twydale (Carlton, Boscombe).

Prizes will be presented to the winners by Italian star, Rik Battaglia, who has just finished filming "Don't Bother to Knock" with Richard Todd.

DE LANE LEA
SOUND STUDIO
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PRS will give AIC date this week

ALTHOUGH the AIC had originally hoped that the PRS tribunal would hear its case concerning discounts between itself and the CEA before the end of the year, it is now almost certain that it will not be held until next year.

Aubrey Partner, AIC general secretary, told KINE. that a date for the hearing was expected to be arranged this week, but "I do not think it will be until early in 1961!"

The association, which has a five per cent. PRS discount, is demanding 7½ per cent.—the concession given the CEA.

When the association council of mangement met yesterday, Wednesday, it considered points put forward by individual members for inclusion in the AIC's submission to the Pilkington Committee inquiring into the future of sound and television broadcasting.

Commonwealth film award for Malaya

THE Commonwealth Film Award for 1960 has been made to the Government of the Federation of Malaya for its film "Master Farmer—Kum Yeng," produced in January, 1959, for the benefit of rice planters and young farmers' clubs in Malaya.

The governments of 11 commonwealth countries submitted entries—the UK, Canada, South Africa, New Zealand, Pakistan, Ceylon, Malaya, Nigeria, Rhodesia and Nyasaland, Tanganyika, and British Guiana.

John Baxter to join TWW

JOHN BAXTER has been appointed executive controller of TWW Ltd.—a position which will rank next to that of the managing director.

This was announced following a meeting of the TWW board held in Bristol this week to consider the future development and progress of the company. Mr. Baxter takes up the appointment on November 1.

Birmingham cuts S.O levy by £11,000—to £5[illegible]

BIRMINGHAM licensing just[illegible] have granted an £11,000 reduction in t[illegible] Opening levy on city cinemas—and [illegible]nday day the London County Council a[illegible] [illegible]ues- recommendation by its Public Control C[illegible] [illegible]d a that in 1961 it cuts the levy by £1[illegible] [illegible]ittee £70,000. [illegible], to

The Birmingham concession redu[illegible] the amount paid in the city to a nomina[illegible] [illegible]nual sum of £500.

A special effort to secure a substanti[illegible] [illegible]educ- tion in the Birmingham levy began three [illegible]onths ago when A. G. May, chairman of the Birmingham and Midland branch, CEA, called together the principal exhibitors contribu[illegible]ng to the levy. S. K. Lewis, of ABC, and R. [illegible]ewes, of CMA, also attended as national rep[illegible]senta- tives of the circuits.

Deputation

It was decided to prepare the case and to ask the justices to receive a small deputation consisting of Mr. Lewis, Mr. May and R. G. Watchorn, the branch secretary. Mr. Lewis acted as principal spokesman at the subsequent meetings with the justices.

Mr. May states that the reduction achieved is probably the greatest single concession ever granted in the course of the industry's campaign against the levy, which in Birmingham at one time amounted to £16,000 annually.

"The justices' decision has been received with great relief and delight by our members," comments Mr. May, "and we are very grateful to them for their sympathetic consideration of the case we presented."

The London County Council Public Control Committee request for a reduction in the levy followed representations made by the London and Home Counties CEA branch.

This is the second year in succession that the LCC has granted a £10,000 cut.

British Lion tv and radio appointment

ALLAN TULLOCH—formerly exp[illegible]itation manager of Rank Records, Ltd.—has [illegible]oined British Lion's publicity department t[illegible] take charge of radio and tv publicity.

This new post has been created to m[illegible]et the new publicity opportunities the expan[illegible]ng tv field presents. Allan Tulloch, who will b[illegible] based at Broadwick House, will handle nation[illegible]de tv and radio coverage for British Lion's big [illegible]elease schedule.

Southsea cinema has its rates cut

PORTSMOUTH Valuation Court ha[illegible] [illegible]reed to a reduction in the rating assessment [illegible] the Gaumont, Southsea.

A. Rook, representing the Valuation [illegible]fficer, said that cinema assessments were b[illegible] [illegible]d on takings, and as takings decreased so ass[illegible] [illegible]ments were lowered.

The gross value was reduced from £[illegible] [illegible]15 to £1,750, net annual value from £1,843 t[illegible] [illegible]1,455, and the rateable value from £1,474 to [illegible] [illegible]164.

Rank's two-way cinema for liner crew

cinemas aboard the new liner Oriana en equipped with projection installations Precision Industries: one is for the rs, the other for the crew; and each ities for normal size, wide-screen and scope.

nema in the passengers' quarters is the ting installation to be equipped with ischarge lamps in the projectors: these -button controlled.

crew cinema, in the recreation space is approximately 80 ft. long with a deck d of only 7 ft. 3 in. To enable the maximum number of crew to view the picture from reasonable distance it was decided to adopt " two-way " translucent screen which is viewed from both sides.

passenger cinema has been equipped with specially designed dual GB Bell and Howell Model 609 arc projectors, incorporating sound-heads fitted with variable aperture plates for wide-screen presentation.

Specialised projectors have also been supplied for incorporation in the closed circuit television arrangement so that films can be viewed when off-the-air television is not available.

German Institute chooses Jarratt picture

EDWARD JARRATT's Eastman Color featurette, " A Man of Certain Glory " has been chosen for showing at the special " African Film Days " Festival, organised by the German Film Institute, in Berlin this week.

" A Man of Certain Glory " was produced by Edward Jarratt, directed by Robert Hawkins, and is distributed by RFD.

Billy Smart raises £3,000 for Variety

A GALA performance of the Billy Smart Cir at Blackheath, London, on October 19, rea d between £3,000 and £4,000 for Variety Cl children's charities.

ong stars who made guest appearances—an in many cases performed in the arena—were M Bygraves, who was ringmaster for the nig Stanley Baker, Ronald Shiner, Bernard Br law, Jimmy Wheeler, Hattie Jacques, Jon P ee, Hilda Baker, David Hughes, June T urn, Frances Day, Yolande Donlan, Val G , Jill Ireland, David McCallum, Cardew R inson, Freddie Mills, Cedrik Monarch, Harry F er, Norman Rossington and England c eter Colin Cowdrey.

e performance was organised by Billy Smart and ex-Chief Barker Billy Butlin.

Bill Annett is new ISPA president

OPENING session of the 6th annual general eting of the International Screen Publicity sociation took place at the Odeon, Leicester uare, on Monday. Bill Annett, managing ector of Rank Screen Services, was elected sident in succession to Jean Mineur, of nce.

he executive committee was elected as lows: Charles Ruedi, Switzerland, founder-sident; Herbert Riech, Germany, Jean neur, France, and Massimo Momigliano, Italy, vice-presidents; Jean Boulvin, Belgium, was elected to the Committee.

Lionel Gale remains general secretary.

The meeting resolved that the presidency should circulate regularly among members and that new candidates would automatically be considered each year.

Because of an electricity supply failure the special showing of cinema commercials produced by ISPA members could not take place, and it will now be held at the Odeon, Leicester Square, at 10.30 am on Tuesday, November 8.

As a result of negotiations recently completed, Centralfilm A/S, Akebergveien 56, Oslo, Norway, now represent the International Screen Publicity Association as an associate member.

The manager is Knut-Jorgen Erichsen. Information regarding the services and facilities offered by Centralfilm, may be obtained from Lionel Gale, general secretary of the ISPA, at Rank Screen Services.

Projectionists say yes

LONDON'S West End projectionists' branch of NATKE has accepted the special agreement for increased minimum rates for certain West End cinemas recently negotiated between the union and the London and Home Counties CEA branch.

Lyons Maid innovations

AMONG new lines in the Lyons Maid autumn campaign are an orange flavour choc ice, a liquorice flavour Koola Twin, and two new flavours in the Ice Pole range.

Particularly suitable for children's matinees are the Ice Poles, lemon and blue raspberry, and the new Koola Twin, a lolly with a liquorice centre covered with pink vanilla.

To promote the 6d. orange flavour choc ice, Lyons Maid has produced a tray overlay for display with sales trays.

IN BRIEF

● Alan Kean, general manager of Anglo Amalgamated, is touring Anglo's provincial branches. He will visit the Leeds, Manchester and Glasgow territories.

● Charles Radford, manager of the Capitol, Hanley, Stoke-on-Trent, retired on October 15. He had been in the industry for 50 years, and is now 65.

● The Palace Theatre, one of Ramsgate's three cinemas, closed on October 29. It is to be converted into a retail shop.

● Planning permission to convert the Myrtle Cinema, Bingley, into shop premises has been granted. A. G. Ogden, secretary of Bingley Cinema, Ltd., says that the theatre will probably close. This would mean Bingley, a town of around 24,000, would not have a cinema.

● The Gaumont, Halifax, is to close in November. No statement as to the future of the Gaumont has been made by the Rank Organisation.

● The directors of the Armley Rink Co., Ltd., Leeds, are considering transforming their existing roller-skating rink in Eyres Avenue and the adjacent Palace Cinema into an ice-skating rink.

● The Maude Bailey and Crowe Company, proprietor of the Palladium cinema, Millom, Cumberland, has purchased the town's only other cinema, the Ritz. The Ritz was previously owned by R. Cowpe, owner of the Royalty cinema, Bowness.

● Application by the manager of the Ritz cinema for Sunday opening was considered by the Winsford (Cheshire) general purposes committee of the council last week. The committee agreed to a meeting of the council, representatives of the religious organisations who are objecting, the ratepayers' association, and the manager of the Ritz.

● The 800-seater Palace Cinema, Accrington—leased for the last 25 years by Victory Theatres (Accrington), Ltd.—closed on October 15. Palace Pictures (Accrington), Ltd., the owners of the cinema, are reported to be negotiating its sale.

● ABC's 1,500-seater Casino Cinema, Rusholme, Manchester, was badly damaged by fire last week. The balcony was gutted and all that remained of the roof was a skeleton of spars. It is believed that the blaze was caused by a cigarette end.

PRODUCERS ATTACK SIR TOM—continued from page 3

heading of " Cleopatra." I can only observe that the allegations which have been made by Sir Tom are completely without foundation.

As studio owners, I can assure you that we have at all times acted in the most correct way with regard to this matter, and in what we believe are the best interests of both British production and the employees concerned.

An early meeting was in fact sponsord by the Pinewood management, under the chairmanship of the Pinewood personnel manager, and at which were present all parties concerned. A correct solution to the problem was arrived at at that time. Subsequent events in fact upset this solution, but it is interesting to note that the arrangements which have now been made follow closely those which were agreed at the earlier meeting to which I have referred.

In point of fact, all the NATKE personnel involved in this matter were employees of Twentieth Century-Fox, which company is, as you know, a member of the BFPA. The Association was therefore the correct body to handle this matter on behalf of the production company and did in fact so handle it.

Notwithstanding, the Pinewood management has followed extremely closely the negotiations which have taken place in connection with this tricky matter, and have given advice and supplied every facility for union meetings (and where necessary had a representative present) whenever these were required.

Finally, I can only condemn in the strongest possible terms the warning which Sir Tom is alleged to have made concerning the making of films in England. I hope he will not live to regret the day when these words may be thrown back in his face.

In another letter protesting against Sir Tom's comments, Andrew Filson, secretary of the FBFM, writes:

I hope Sir Tom O'Brien will deny the remarks attributed to him in your issue of October 20.

Was he really guilty of this gross distortion of facts?

Did he really give this irresponsible advice which must cause unemployment for his own members?

DE LANE LEA

SYNC SOUND ON LOCATION

WITH PERFECTONE 1/4"

HIRE TERMS—GERrard 8105

World Markets

Now exhibitors are checking film scripts for box-office potential

NEW YORK.—Exhibitors are performing a new function these days—they're checking scripts to see whether or not they will make the type of pictures exhibitors want and whether they will have box-office potential.

At least a specially-selected committee of the Theatre Owners of America is performing that function at the behest of the recently-formed Alpha Production and Distribution Company.

Alpha has reported that it has an initial 14 scripts ready to shoot if TOA approves the scripts. President A. Pickus has named George G. Kerasotes, Samuel Pinanski, M. Spencer Leve, E. D. Martin and Walter Reade, Jr. to do the checking.

Alpha president Budd Rogers has stated that the first pictures could go into production in late December and be ready for release in April.

As the films are approved, member exhibitors will be advised so they can support the venture by pledging playing time.

Meanwhile the production financing programme of the American Congress of Exhibitors is moving ahead through organisational and fund-raising work. It seems as though exhibitor-sponsored production is definitely on the way.

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PHILIP F. HARLING, chairman of TOA's anti-pay-tv committee, claimed that the campaign to flood Congress with petitions asking that pay-tv be outlawed legislatively, as being contrary to the public interest, was an unqualified success.

He said the response of theatres all over the country " has been beyond all expectations. My office and the office of TOA and ACE have been flooded with telegrams, letters and telephone calls asking for more and more petitions. It appears that every theatre manager in the land has indicated a willingness to do everything in his power to do an all-out job."

He said that final results have not yet been tabulated, but petitions have been sent to Congressmen from every state in the Continental U.S giving, he said, " Congress a mandate when it convenes in January to enact legislation that will ban pay-tv in every form."

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THE Motion Picture Investors Inc. will begin releasing the pictures it acquires from major companies' post-1948 libraries, next February. The first two pictures will come from Allied Artists, " Friendly Persuasion," a 1955 release starring Gary Cooper and Dorothy Maguire, and " The Oklahoman," a 1957 release with Joel McCrea.

These will be distributed through First Division Films Inc. headed by veteran distributor Harry Thomas.

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THE customary drop in theatre attendance from summer peaks didn't affect conventional theatres much during the week ended September 17 according to a research organisation.

These theatres during that week had 20,716,000 paid adult admissions or four per cent. above the corresponding period in 1959. Drive-ins, on the other hand, had 20,823,000 adult admissions which was a dip of 12.2 per cent. below the comparable 1959 week, bringing the entire industry 5.4 per cent. under the total for the same week a year ago.

In addition to the 51,614,000 paid adult audiences for that week, there were 10,075,000 children's admissions. The total continues far above the forty millions per week average attained in 1959.

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STOCKHOLDERS of 20th Century-Fox overwhelmingly approved a new agreement for the sale of the studio property at a special meeting at the home office.

The vote was 1,795,304 shares for and 19,865 against. Spyros P. Skouras persuaded assembled stockholders that it was in the best interest of the company to approve the pact which calls for an all-cash payment of 43 million dollars for the 267-acre studio property.

Fox will rent back 75 acres at a net rental of 1,500,000 dollars yearly from purchasers Webb and Knapp, with the lease to run 99 years with options to terminate at the end of 50 or 75 years. Fox also has the right to sub-let the property.

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THE Board of Directors of Columbia Pictures has named Gordon Stulberg a vice-president of the company. Stulberg who will have headquarters on the West Coast, had been serving as executive assistant to the late B. B. Kahane and as an aide to S. J. Briskin.

A former general counsel of the Writers' Guild of America West, Stulberg was named assistant secretary of Columbia in 1957.

In addition to his executive duties at Columbia, Stulberg has lectured in the graduate division of the law school of the University of Southern California. In addition, he conducted co[illegible]s on the entertainment industry at UCLA.

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COLUMBIA reported an operating inc[illegible]e of 1,905,000 dollars for the fiscal year ende[illegible] June 25th compared with an operating loss la[illegible] year of 2,445,000 dollars. The net profit fo[illegible] this year was 2,107,000 dollars which includ[illegible] the operating income, as well as 202,000 dollars profit from the sale of studio facilities. **-Mel Konecoff.**

LABOUR COSTS AIP's OVERSEA[illegible] FILM PRODUCTIC[illegible]

According to top officials, A[illegible] International Pictures will probab[illegible] making pictures abroad because of[illegible] of good technicians and rising c[illegible] labour.

The company is expected to turn [illegible] minimum of 10 high-budgeted fi[illegible] 1961.

Mayor has to lift ban on film

PARIS.—The French Council of State—the equivalent of Britain's Privy Council—has ordered the Mayor of Nice to lift his ban on the film " La Neige Etait Sale."

This decision is of the greatest importance to producers and distributors and may be taken as a warning to all mayors that they have no right to censor films.

In its ruling, the Council laid down that the censorship of films was carried out by a censorship board which decided whether the film was suitable for exhibition. A mayor should only ban a film if he considered it might lead to public disorder in his area.

The film in question had not caused any trouble and there was no reason to believe it would cause trouble in Nice.

The mayor, M. Medecin, had been approached by certain family associations on the matter. They had previously succeeded in persuading him that if certain films were shown they would make trouble. On these occasions he followed their advice and banned the films.

But this time the producers and the distributors decided to act and successfully appealed to Council of State.

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I UNDERSTAND that confidential t[illegible]s are being carried on between Gaumont and [illegible]rench tv to continue the recent experiment [illegible]h tv film which was tried out at the Bosquet G[illegible]mont cinema.

During the Olympic Games live transm[illegible]sions from Rome were projected on a large [illegible]creen at this theatre.

Gaumont would now like to show t[illegible] news films with every programme, but since it [illegible]ould be impossible to show live events because [illegible] the hour, film would have to be used.

Talks have been going on for some t[illegible] and are believed to be reaching a stage wh[illegible] they may be resolved into something practi[illegible]

The chief problem is money. As [illegible] have already mentioned tv asks a high pric[illegible] But an agreement may be reached. If it [illegible] then the policies for newsfilms and newsfil[illegible] com-panies would have to be reviewed. **-Henry Kahn.**

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

...enerous State aid to producers ... West Germany

...N.—The West German motion picture ... will receive a total of twelve to sixteen ... deutschmarks (equivalent to three to four ... U.S dollars) in subsidy from the Bonn ...ment, according to the Budget for 1961 ...as just been published, and which is now ...bated in the Bonn Parliament.

... of the money is coming under the out-... bsidy label. Instead there are various ...or "awards" to producers and for the ...on of pictures for various Government ...s in and out of Germany.

...Ministry for Interior Affairs, for example, ... special motion picture budget of 5.6 ... deutschmarks.

... million out of this total will be paid to ... producers who made "good" films of ... artistic and cultural standards. The sum ... large by German standards, and equals ... costs for three to four feature films. The Ministry plans to pay additional awards to producers of short films; to give money prizes to best pictures, best directors, stars, etc. The International Film Festival of Berlin will get 270,000 deutschmarks. The same amount will be paid for "general cultural purposes in the motion picture field."

The "awards" plan of the Ministry are explained in the Budget Bill as follows: "The sum will be used for the development of the artistic level of German motion pictures. The Federal Film Prize will only be given to top pictures while the general awards for features and for short films will go to films which are remarkable and the quality of which is above average."

Training films

West German producers will get a total of over four million deutschmarks next year for special training films ordered by the Bonn Defence Ministry. This sum will be used for the production of 35 specialised films with 50 prints each. Sixty-five non-German instruction films (mainly of American origin) will be dubbed into the German language and will be distributed with a total of 50 prints each. Finally, the Ministry plans the acquisition of ten additional instruction films.

...port Union, the promotional setup of the ... German industry, is to receive the relatively small sum of 150,000 deutschmarks.

... estimated four million deutschmarks goes to producers for pictures that are shown outside ...many on various occasions such as official "...erman Film Weeks" and shows held by ...rman diplomatic missions.

Several other Bonn Ministries and institutions are also paying money to private film companies.

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ADMISSIONS in Vienna, Austria, went down to 19.7 million during the first half of 1960, compared with 23.2 million in 1959.

Vienna cinemas are now playing to only 39.3 per cent. of their capacity on average and many of the smaller houses in Vienna are now in a ...ngerous position. Out of 100 feature films ...ting most playing dates in Vienna during the ...t half of this year, 49 were imports from ...st Germany; 26 came from Hollywood; nine ...m Great Britain; eight from France and only ...ur were domestic Austrian pictures. — **Gustav ...nschow.**

During the first three days' run of "North West Frontier" in Vienna, JAROFD Ltd. (Austria) arranged for advertising on this streetcar. It gave the names of the three cinemas where the picture was showing and toured the streets

Television brings film production to Ulster

BELFAST.—One of the more heartening side-effects of the setting up of independent television in Northern Ireland is the fact that it has brought film production to the province.

This will at least be added to the credit side as the film industry and the cinema trade consider the effect of the first year of Ulster Television, which celebrates its anniversary on Monday, October 31.

Firms such as Shaw Films and Carpel now have their branches in Northern Ireland and other London and Dublin production companies are represented.

I can also reveal that at least one other film company—and possibly two more—are likely to be set up in the near future.

The increase in film production has been noticed by technical equipment manufacturers and distributors and also by the acting profession. There is a wide interest not only in the expanding market of Ulster television but in the potential of Eire television once it gets under way.—**S. Gordon Duffield.**

Newspaper dispute hits Eire film publicity

DUBLIN.—A lock-out in the Dublin newspaper industry, which began on October 13, has provided headaches for publicity-conscious managements.

All three Dublin daily and evening newspapers carry advertisements for Dublin city and suburban cinemas and, with the three Irish Sunday papers, cover new films reasonably well.

With this valuable channel closed there was a slight increase in the use of quads, but Irish managements are reluctant users of billboards.

One useful idea was cinemas using slides to advertise what other houses were showing: since the patron was already in, it did not harm the box-office to carry an opposition house announcement.

The slides were limited to bare statements of current titles and cast. It was useful co-operation because business certainly did suffer some check, although "Inherit the Wind" (UA) has been drawing big queues to the Metropole, and both "Ben-Hur" and "South Pacific" (Ambassador and Regal, respectively) are continuing successful runs.

The lock-out may have the effect of causing some managements to re-think their policy on advertising with a view to using more quads and exploitation ideas: Dublin is a rather reluctant city for street exploitation, although it has been worked successfully.

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WITH the starting of work on the construction of Ireland's tv studios and the appointment of an American, Edward J. Roth, a television management consultant with the National Broadcasting Company, New York, as director-general of Radio Eireann's sound and vision service, the threat to Irish cinema business grows larger.

At present it is estimated that between 55,000 and 60,000 tv sets are in use in the Republic (getting fringe reception from the BBC and UTV), and a Radio Eireann spokesman believes this number will increase to 100,000 by the time the station opens in November of next year.

The Theatre and Cinema Association is watching the situation with a view to seeking tax relief to lessen the impact when Radio Eireann's tv transmitter becomes operational. —**Maxwell Sweeney.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Cossacks, The ... (Rank)—Italian	... 113 min. (U)	Georgia Moll ... Edmund Purdom John Barrymore, Jnr.	Totalscope and Technicolor adventure melodrama, set in turbulent middle 'eighties Russia. Story old-fashioned, characterisation uneven and English dialogue stilted, but spectacular highlights terrific, climax both moving and showmanlike and camera work superb	Good popular hokum (C)
Criminal Life Of Archibaldo De La Cruz, The (Connoisseur)—Mexican	91 min. (X)	Ernesto Alonso ... Miroslava Ariadna Welter	Macabre comedy, Mexican made with English subtitles, about wealthy man whose urge to kill young women is forestalled by Fate. Tale clever, star's performance intriguing, satirical approach sure, and staging polished	Very good art house off-beat proposition (NC)
*Gentle Trap, The ... (Butcher's)—British	58 min. (A)	Spencer Teakle ... Felicity Young Martin Benson	Crime melodrama telling of a young locksmith's deviation from the "straight and narrow." Acting and direction unsubtle, but action robust, finale hectic and London backgrounds widely varied	Reliable quota (C)
†G.I. Blues ... ... (Paramount)—U.S	104 min. (U)	Elvis Presley ... Juliet Prowse Robert Ivers	Technicolor comedy, unfolded in West Germany, covering romance between G.I warbler and an attractive dancer. Story disarmingly inconsequential, team work first-rate, treatment resourceful, sentiment popular, humour uninhibited, songs catchy and settings colourful	Capital light booking (C)
†Jungle Cat, The ... ... (Disney)—U.S	70 min. (U)	Narrated by Winston Hibler	Technicolor Disney True Life Adventure melodrama, exploring Brazilian jungle. Jaguar "central characters" fascinatingly formidable, direction painstaking, highlights thrilling, comedy relief apt, camera work brilliant and commentary smooth	Outstanding "double bill" (CC)
†Mexican Affair, A ... (British Lion)—U.S	82 min. (A)	Jack Palance ... Maria Felix Pedro Armendariz	Romantic melodrama, set in a Mexican fishing village, hinging on small boy's paternity. Script patchy, but Juanito Muzquiz natural as youngster, feminine appeal obvious, staging authentic and Eastman Color photography effective	Reliable "second" (C)
Night Heat ... ... (Gala)—Italian	92 min. (X)	Mylene Demongeot Rosanna Schiaffino Laurent Terzieff	"Anything-for-kicks" melodrama, cross-sectioning Roman adolescents of both sexes. Kaleidoscopic tale tough yet intriguing, characterisation sharp, direction resourceful, and English sub-titles lucid	Very good specialised and industrial hall "double bill" (NC)
*Saturday Night and Sunday Morning (British Lion)—British	89 min. (X)	Albert Finney ... Shirley Anne Field Rachel Roberts	Down-to-earth romantic melodrama, based on Alan Sillitoe's best-seller, concerning a young Midland working man who puts women and booze before his job, but finally gets permanently tied to a skirt. Story refreshingly free from moralising, acting brilliant, treatment masterly, sentiment warm, sex asides frank, dialogue fruity and atmosphere and detail flawless	Outstanding adult entertainment and infallible box-office proposition (NC)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
*BRITISH QUOTA PICTURE †IN COLOUR

Saturday Night and Sunday Morning

British Lion. British (X). Featuring Albert Finney, Shirley Anne Field and Rachel Roberts. Produced by Harry Saltzman and Tony Richardson. Directed by Karel Reisz. Screenplay by Alan Sillitoe. Director of Photography, Freddie Francis. Musical Director, Johnny Dankworth. 8,026 feet. Release January 29, 1961

SEAMY-SIDE melodrama, containing sweet and strong meat, skilfully cut near the bone. Adapted from Alan Sillitoe's sensational best-seller, it concerns a young Midland factory worker, a rebel without a cause, who recklessly opens his big mouth during "office hours," yet spends his leisure boozing and womanising until the right girl comes along. The tale crashes a shabby world, but, unlike "Look Back In Anger" and "Room At The Top," doesn't make dissatisfaction an eroding obsession. Neither does it trade in obscenity, although sex frequently rears its ugly head. The virtues and frailties of its leading characters, brilliantly portrayed by Albert Finney, Shirley Anne Field and Rachel Roberts, are evenly balanced against an authentic low-life back-drop and the upshot is a film tingling with vitality, human interest and, whenever the occasion demands, humour. Outstanding adult entertainment and infallible box-office proposition.

Story.—Arthur Seaton, a typical wage slave, resents being tied to a lathe, but his protests and jibes fall on deaf ears. Most evenings and every Saturday night, Arthur either drinks his mates under the table or chases women, particularly Brenda, mother of a small son, whose husband, Jack, a night worker, is a dull chap. Arthur also eyes Doreen, an attractive l... but she wants an engagement ring and m... iage. Later, Brenda becomes pregnant and ...rthur arranges for her to visit his Aunt Ac... but the latter fails to procure a miscarriage. ...rthur then promises he'll pay for the servic... of a professional abortionist. Brenda sees Art... and Doreen at a fair and Arthur has to ...cify Brenda. Meanwhile, Jack gets suspicious ... sub- sequently his husky soldier brother and ... pal beat up Arthur. Finally, Brenda decides ... have her baby and Arthur, facing the "Sunda... morn- ing" of his life, presumably marries Dor... Has he lost his truculence? That's anyone's ...ess.

Production.—The picture is a series ... epi- sodes, but, thanks to superb writing an... direc- tion, they fuse into an amusing, mov... and

continued on page 26

Your Films

by JOSH BILLINGS

West End

I HAVEN'T seen a more absorbing and exciting film for many a day than "Saturday Night And Sunday Morning" (British Lion—British), reviewed in this issue. It's terrific and puts a brilliant new star in the screen firmament — Albert Finney. Pre-sold, the opus has an intriguing title which is already on the tip of everybody's tongue. Grab the picture at all costs and don't worry about the X certificate!

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BUT THE current British Lion story doesn't end with "Saturday Night And Sunday Morning." "Shadows" is taking a fortune at the Academy, Oxford Street, although the cinema has a very limited capacity. "Foxhole In Cairo" (British) is, to most people's surprise, including mine, doing first-class business at the Odeon, Leicester Square, and "The Entertainer" (British) made a really good start on release. And that's not all. British Lion's "double bill," "The Mobster" and "City Of The Dead," has chalked up some nice returns in pre-release spots. Believe me, it'll cost you a bob or two to cross the portals of Broadwick House!

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NOW I'LL give the other renters a look in. First, a bouquet to Twentieth Century-Fox for the way it has put over "The Millionairess" (CinemaScope—British). The screen version of Bernard Shaw's play received rave notices from most of the critics—how could it fail to with seductive Sophia Loren and versatile Peter Sellers co-starring?—but it's the fetching and, as it happens, appropriate poster of Sophia Loren in glamorous nether garments that has caught the public's eye. "The Millionairess" is packing the Carlton, Haymarket.

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REGAL'S "The Siege Of Sidney Street" (Dyaliscope), a factual thriller set in London's East End at the turn of the century, gained considerable support at the Odeon, Marble Arch, over the weekend. "Hello London" (Regal), an Eastman Color extravaganza, completes the all-British bill.

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STEVE (Mr. Universe) Reeves is earning his keep in "The Giant Of Marathon" (MGM—Dyaliscope—Italian) at the dignified Leicester Square Theatre. I won't go so far as to say that the spectacular action melodrama of life in ancient Greece is attracting the carriage trade, but there are others with long pockets.

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I'VE ALREADY referred to the success of "Foxhole In Cairo" (British Lion—British) at the Odeon, Leicester Square. "Man In The Moon" (Rank—British), Kenneth More's latest comedy, moves into the Odeon on Monday. Her Majesty the Queen, His Royal Highness Prince Philip and the Duke and Duchess of Gloucester are gracing the charity premiere.

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WARNER-PATHE'S "The Dark At The Top Of The Stairs" left the Warner Theatre yesterday, following a profitable three weeks. It began a bit slowly, but favourable word-of-mouth advertising soon had a beneficial effect. "Saturday Night And Sunday Morning" (British Lion—British) arrives today. I'll eat my bowler, band an' all, if it's not a smash hit.

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I CAN assure you that "The Two Faces Of Dr. Jekyll" (Columbia—Megascope—British) has had a high old time at the London Pavilion. On Friday, "Beat Girl" (Renown—British) takes over. With singer Adam Faith in the cast and John Barry doing the music it can hardly fail to attract "cool" customers.

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"PSYCHO" (Paramount) paid a worthwhile return visit to the Plaza. There are obviously still many people around who want to catch up on Alfred Hitchcock's provocative thriller, and others anxious to see the film a second time. "The Criminal" (Anglo Amalgamated), a gripping British "big house" melodrama, is due at the Plaza today.

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AFTER 13 money-spinning weeks that delightful comedy melodrama "Pollyanna" (Disney), vacates Studio One, Oxford Street. The new attraction is "The Jungle Cat" (Disney), a superbly photographed True Life Adventure melodrama. It has a ready-made market.

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"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) is a first favourite with West End audiences. It did a burster at the Carlton, Haymarket, and is still scoring fluently at the Rialto, Coventry. Other Fox product waits to be shop-windowed, but naturally there's reluctance to take off a persistent winner.

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NO RECORDS have been broken at the Astoria, Charing Cross Road, with "Pay Or Die!" (Warner-Pathe), but the gangster melodrama got by. On Thursday the eagerly awaited "The Alamo" (United Artists—Todd-AO) puts the Astoria back in the "hard ticket" business. Advance bookings are heavy.

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I DON'T know how much longer "The Nudist Story" (Eros—British) will stay at the Cameo-Royal, Charing Cross Road, probably until Domesday. Despite its title and A certificate, it's completely innocuous and can be safely played in the average hall.

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"DOCTOR IN LOVE" (Rank—British) is doing better than ever at the Ritz. A sure cure for the blues, it tickles the ribs without making undue demands on the intelligence. Truly escapist fare and gilt-edged at that!

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LAST THURSDAY I picked up "Night Heat" (Gala—Italian) at the Continentale, Tottenham Court Road. I arrived at the awkward hour of 5.45 p.m., but the place was full. What's more, people were queueing in the rain when I left. Incidentally, the second feature is "The Time Of Desire" (Gala—Swedish). Definitely a double X bill worthy of the independent showman's attention.

On release

THERE is no doubt about "Ocean's Eleven" (Warner-Pathe—Panavision) being the number one general release. The comedy melodrama, which, by the way, nearly has as many stars as there are fruit machines in Las Vegas, where its tale unfolds, hit the jackpot at the Warner Theatre and history is being repeated in the suburbs. It'll finish among ABC's top half dozen of the year.

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COLUMBIA'S "Strangers When We Meet" (CinemaScope) has a first-rate cast, and lavish production, but so far it hasn't made as big a splash as was anticipated. Give it time!

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THE eye-opener is "The Entertainer" (British Lion—British). Few expected much of the film version of John Osborne's play, but I learn on the best authority that it had a very satisfactory initial week.

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AND TALKING of turn-ups, who thought that Columbia's "double bill," "Let No Man Write My Epitaph" and "Murder By Contract," would bring 'em in? I gave the first named the benefit of many doubts, but kept my fingers crossed. If you've got the programme pencilled in you can afford to relax.

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"HANNIBAL" (Warner-Pathe — SuperCinescope—Italian) is a bit of tripe—there can be little argument about that—but tripe is a very saleable commodity at the box-office. "Hannibal" has, to switch the metaphor, brought home the bacon, particularly in industrial and provincial halls.

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I WAS a bit disappointed in "There Was A Crooked Man" (United Artists—British) because Norman Wisdom seldom clowned and never sang. I've been checking up and others share my view. Although "There Was A Crooked

continued on page 27

PROSPER WITH ANGLO!

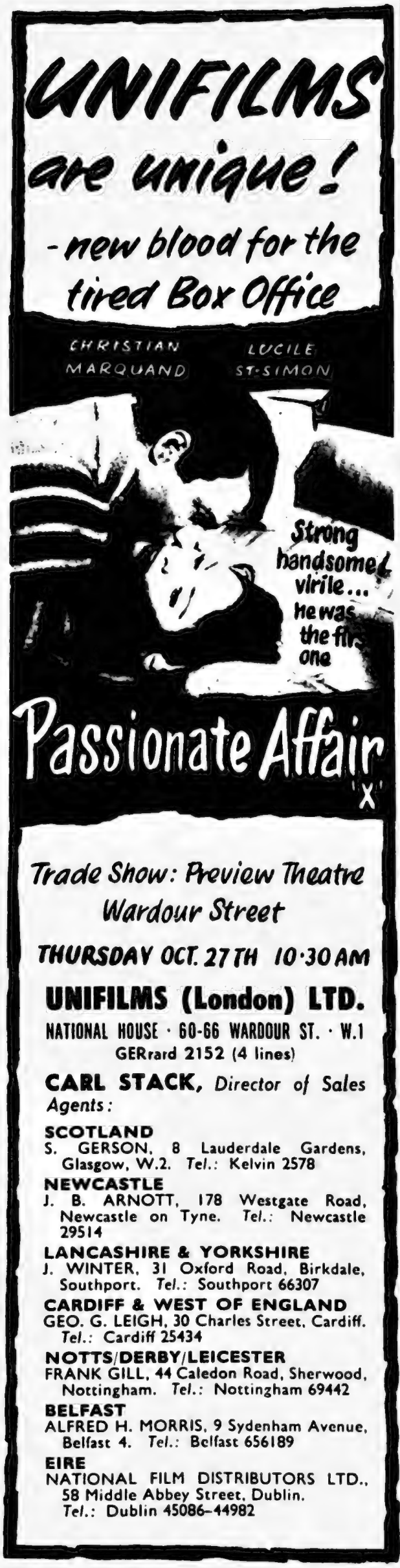
'Millionaires' scintillate

Millionairesses attended the world premiere of 20th Century-Fox's Dimitri de Grunwald production of "The Millionairess" at the Carlton, Haymarket. Despite the rain, large crowds gathered to see the celebrities at this glittering occasion. The film, which is in Eastman Color, will be released on November 14. Left: Peter Sellers (who stars with Sophia Loren) and J. F. Pattinson

Mrs. Ruth Shaerf, Isaac Wolfson, John Ware, Pierre Rouve (producer of "The Millionairess"), Mrs. Isaac Wolfson and Jack Steinberg; the scene outside the Carlton, Haymarket; Dennis Price, Miss Pauline Jameson and Mrs. Joan Price. Below: Peter Sellers, Walter Wanger and Rouben Mamoulian; Herbert Lom; David and Mrs. Kingsley

Above: Mrs. Anne Lambton; Miss Eleanor Summerfield and Ronnie Hill; Terry-Thomas

bove: Peter Sellers and Wolf Mankowitz; Lady Violet Bonham-Carter, Anthony Asquith (director of "The Millionairess"), Peter and Mrs. Sellers.
Below: Guilio Ascarelli, Walter Wanger, J. F. Pattinson; the Hon. Gerald and Mrs. Lascelles and Peter and Mrs. Cadbury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RENTERS' NEWS

'Ocean's Eleven' is setting a hot pace on ABC release

ON THE first week of its ABC release, "Ocean's Eleven" has done better than any other Warner film on the circuit—with the exception of "Hercules Unchained," which created a precedent throughout the industry.

Since early afternoon on the first day figures were consistently high, and this success story has not merely been confined to the London area. In fact at the Haymarket, Newcastle, "Ocean's Eleven" opened its run with even greater takings than "Hercules Unchained."

Three records

In its first two weekends at London's Warner Theatre it captured three of the theatre's records—for advance booking, attendances and receipts.

At the end of its six-week run (taken off because of the theatre's prior commitments) its last weekend registered the biggest business of the whole run, barring its record-breaking opening.

Already it has been placed No. 2 money-spinner of all the films to be shown this summer in America, and in England it has had a fine press coverage, with full-page spreads of pictures and stories, and serialisations in national magazines and leading provincial newspapers.

The stars are Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford, Richard Conte and Angie Dickinson and the picture is in Technicolor.

Fox double bills do very well

TWO double bills now being released by 20th Century-Fox are doing very well.

At the Gaumont, Plymouth, "Love Is A Many-Splendored Thing" coupled with "The Seven Year Itch" brought receipts in excess of those for "Seven Thieves," "Roots of Heaven" and "The Story of Ruth." A similar story was told at the Gaumont, Govan.

Another package programme, "Carousel" and "Carmen Jones" played at the Essoldo, Newcastle to business that exceeded that for "Mardi Gras," "Bobbikins," "Rally Round The Flag, Boys" and "Roots of Heaven."

'Home from the Hill' has popular tie-ups

THE general release of MGM's "Home From the Hill" is being backed by exploitation tie-ups which are achieving wide popularity.

A paper-back version of the book by William Humphrey, on which the Sol C. Siegel production is based, quickly achieved "best-seller" status. Pan books, issuing it in this country, has sent a colourful tie-up showcard to all stockists, and extra supplies are available from the publishers. Theatres playing the film should find local book stores, railway bookstalls and book departments of big stores enthusiastic and helpful.

The title music from "Home From the Hill" has been recorded by the Kingston Trio on a Capitol disc. The sheet music, with film cover, giving credit to the picture, has been published by Robbins Music Corporation.

During the London ABC circuit release of the film all three areas of the picture will be toured by a decorator.

Theatres playing the film have received useful posters for cutting out and using on front-of-house main doors. Cut-outs of Robert Mitchum, and Eleanor Parker, George Peppard, George Hamilton and Luana Patten are attractive displays on theatre doors.

Joe Levine to film 'Sodom' in Israel

JOSEPH E. LEVINE is to film "Sodom and Gomorrah" in Israel with George Jessel as co-ordinator of production in association with Titanus of Rome, it was announced this week.

The film, costing over three million dollars, will be in Technirama and colour and will star Stewart Granger. There are no roadshow plans at present.

Cunard fleet to show UA's 'Tunes of Glory'

UNITED Artists' "Tunes of Glory" is to sail aboard the *Queen Mary* on November 3, and the *Queen Elizabeth* on November 10. These sailings which take place before the London opening of the film, are a prelude to bookings on the entire Cunard fleet.

With Alec Guinness and John Mills in the cast, are Dennis Price, Kay Walsh, John Fraser, Gordon Jackson and newcomer Susannah York. The film was produced by Colin Lesslie and directed by Ronald Neame.

Three records boost Warner-Pathe film

TIMED to coincide with the ABC release of Warner-Pathe's "The Dark At The Top Of The Stairs," on October 31, three records of the theme music by Max Steiner are released this week; one on Philips by Percy Faith, another on Decca by Frank Chacksfield, and third on Columbia by Eddie Calvert.

The sheet music which is published by Essex Music Co., has a cover devoted to large illustrations from the film, and highlights both the strongly dramatic aspect, and the teen-age romance.

A book tie-up, too, will be getting added publicity for the release of the film; Heinemann has published "Four plays by William Inge" with an eye-catching book binder plugging the film, and showcards are available linking with the picture.

In Technicolor, "The Dark At The Top Of The Stairs," was produced by Michael Gazzo and directed by Delbert Mann.

RAF men see RFD 'Look at Life' film

SENIOR RAF officers and officials from the Air Ministry attended a special screening of RFD's "Air Umbrella" in the "Look at Life" series at the RFD theatre.

The film tells the story of the NATO umbrella over Europe. In a series of spectacular flying scenes, British, Canadian, American jets are seen taking off.

continued on page 28

SHADOWS

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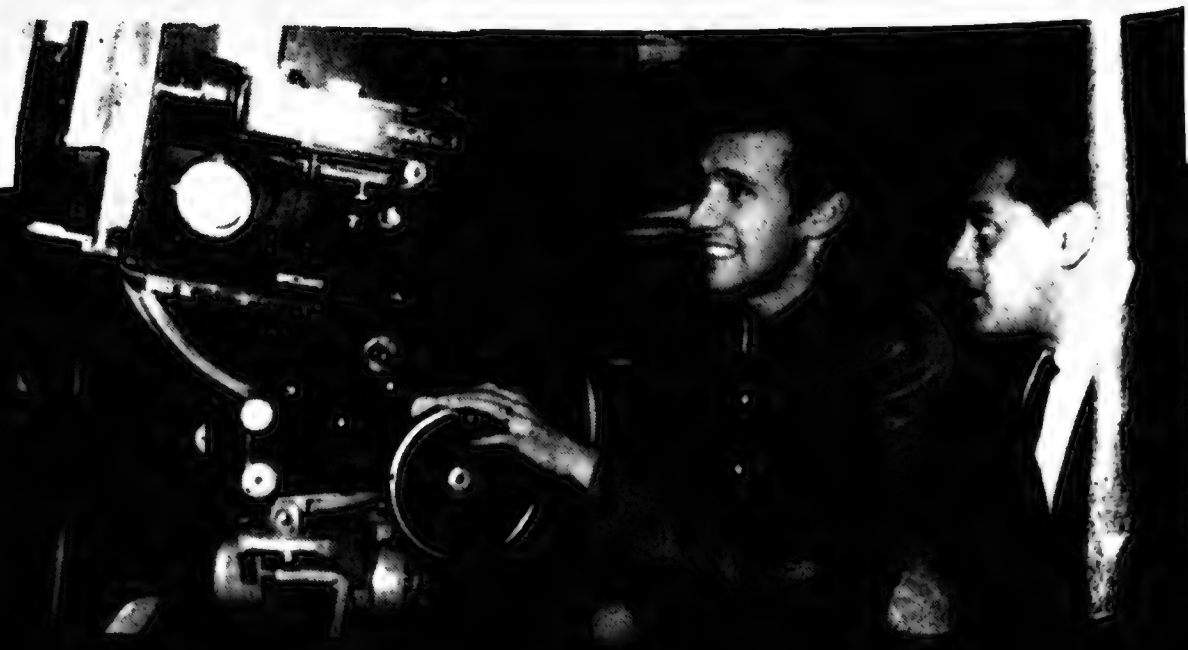

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Production

by BILL EDWARDS

SA SPIEGEL has fixed January 2 as the startin ate for his Columbia release, "Lawrence Arabia"—but so far Lawrence has still to be .

Fav ite candidate remains Albert Finney, now ring at the Cambridge Theatre in "Billy ," and director David Lean has compl extensive tests with the 23-year-old actor MGM, Boreham Wood.

Spieg s, however, discussing contracts with Lawrenc co-stars, among them Cary Grant as Gene Allenby, Kirk Douglas as an American news perman, Horst Bucholz as Sheik Ali and Jack Hawkins as Colonel Newcombe. Leading stars from other countries are also being discussed.

Location choice

The script is now being completed in London by Michael Wilson, David Lean and Sam Spiegel and a final choice of location sites in the Near East is being made.

In preparing the property, which will be based largely on "The Seven Pillars of Wisdom," Spiegel has also bought five other books—Lowell Thomas's "With Lawrence in Arabia" and the four Robert Graves's works, "T. E. Lawrence To His Autobiographer," "Lawrence and the Arabs," "Lawrence and the Arabian Adventure" and "Goodbye to all That."

\+ + +

PRINCIPAL photography on Carl Foreman's mammoth "The Guns of Navarone" has finally been completed at Shepperton Studios. Now in production: a ten-minute prologue for the film which will take a further three months to make.

It is in the hands of Halas and Batchelor and will use special design and animation techniques to set the stage of Columbia's Cinemascope epic.

Says Carl Foreman: "The idea of the prologue is to establish the relationship of the story to the background of the Aegean Islands."

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ROB BAKER and Monty Berman are now making their first foreign location picture since "Castle of Sand." It is "The Treasure of Monte Cristo," for Regal release, and it started filming under director Baker on Monday in Southern Italy.

The cast is headed by Rory Calhoun, John Gregson, Patricia Bredin, Peter Arne and Gianna Maria Canale, supported by Ian Hunter, Sam Kydd and Francis Mathews.

Shooting starts at Agropoli, near Salerno, and moves to villages and harbours in the Province of Cilento, including Naples. Interiors will be shot at Pinewood.

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LOUIS DE ROCHEMONT'S screen version of the Tennessee Williams play, "The Roman Spring of Mrs. Stone," starring Vivien Leigh,

CLOSE UP . . .

on Yvonne Romaine, glamorous victim of Hammer's "The Curse of the Werewolf." Here she's being rescued from a watery grave by Clifford Evans in a sequence taken on location at Black Park, Bucks. Left to right: camera assistant Alan McDonald, Miss Romaine, Clifford Evans, operator Len Harris, Harry Oakes (focus) and boom operator Jim Perry

starts shooting shortly. Locations are in Rome and studio work follows at ABPC Elstree.

Harry Waxman will be lighting the production.

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AUTHOR Donald Ford is to script two of his original comedies for production by Newbery-Clyne Associates in the New Year. The titles are "The Lucky Lady" and "Write a Wrong."

For Unifilm, Ford has already scripted "Stork Talk," "Run, Johnny Run" and "The Gilded Coffin." Additional dialogue will be by William Hepper, who is to produce Ford's new play, "Tread Softly," in the West End next spring.

\+ + +

"LOLITA" which Stanley Kubrick will direct with James Mason and Sue Lyon, in the title role, will go before the cameras at ABPC Elstree towards the end of next month.

\+ + +

IRVING STARR, in charge of all William Goetz's European productions, has now completed plans for two British features and a television series which will go before the cameras in the New Year.

Like the recently completed "Story of David," the features will be Biblical subjects: "Pontius Pilate" and "St. John," both to be filmed in colour and wide screen with locations in Italy and Israel. Studio work will be in Britain.

Also in preparation: a new tv series of either 39 half-hour programmes, or 26 one-hour programmes on a thriller "whodunnit" theme. They will be made in a British studio with an all-British cast.

\+ + +

CASTING will be revealed shortly for "The Stirling Moss" story, which Franklin Gollings is to produce for executive Harry Lee.

\+ + +

"SPARE THE ROD," Bryanston's new production which starts work at Shepperton on Monday under director Leslie Norman, will be the first major feature to be produced by Victor Lyndon. He is supervising production for executives Lewis Gilbert and Jock Jacobsen.

It will also be the first film in which Max Bygraves has a completely straight role, no songs and very little to laugh about.

Says producer Lyndon: "He plays a dedicated young man who leaves a comfortable, well-paid job, because he believes he has a gift for teaching. He takes a job as an eight-pound-a-week supply teacher in a tough East End school and the story tells of his conflicts, not only with the

continued on page 25

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Television

by TONY GRUNER

THE belief that Britain will shortly see a greater level of television film production in 1961 than at any time during the last few years is growing stronger in responsible industry circles. This production will for the major part be financed by American companies.

Without exception the three main networks, ABC, CBS and NBC are taking part in important tv projects which will be made here and in Europe; and now there has been confirmation that MGM will embark on television production on a large scale.

Last week Joe Vogel, president of the company, admitted that the MGM programmes on U.S television had not been successful, but added these words: "We are determined to go into tv production over here and have already bought the rights of the Agatha Christie novels, which we hope to set under way some time in 1961. It is inconceivable that a company like MGM should not be making first-class television series, and it is our intention to continue to make some in Britain as and when the right subjects come along."

Solution

This week Michael Burke, chairman of CBS Films for Europe and Great Britain, was in New York to discuss a major solution to the problem of providing more showings for CBS product. It is the view of Burke, supported by the top brass of CBS, that the company must initiate a great expansion of programmes in Great Britain. This would include the use of British facilities for taped shows; financial participation in projects which could have an international appeal both live or filmed; co-production with suitable organisations such as the BBC or one of the major ITV contractors, or the full financing of CBS shows to be produced in the United Kingdom.

Already a company, CBS Productions Ltd., has been set up in London as the producing organisation through which all this new activity can be channelled. Agreements have been reached with both the BBC and ITV companies for the use of facilities for some of the CBS public affairs programmes.

Major project

A major project on the way is a 90-minute drama spectacular with Ingrid Bergman, scripted by John Mortimer and directed by Silvio Narizanno, the former one of London's leading dramatists, the latter a Canadian director of considerable talent who is at the moment working for Granada Television. The show has already been pre-sold to Associated Television.

The CBS move has been closely studied by other networks as well as Hollywood companies. ABC is already well under way with its Winston Churchill series, which is a £500,000 project and has already been pre-sold to the BBC.

NBC is also busy with a number of series which it plans to make either solely or through co-production with a leading British film company.

Screen Gems, the tv subsidiary of Columbia Pictures, has one project earmarked to be produced by Charles Schneer, based on Sinbad the Sailor, while discussions are taking place in New York with United Artists-ZIV, the tv subsidiary of UA, with a view to studying the ground for similar activity.

Also in New York at the present moment is Leslie Harris, head of productions for Independent Television Corporation. According to ITC, the company will be going ahead with "Mr. Riviera," a series about an American photographer, and "Ghost Squad," the one-hour detective series to be made in co-operation with The Rank Organisation.

Joint production

It is also reported that, in addition to this series, the Rank group is planning another tv film project in co-operation with ITC and has been discussing with ABC Television plans for a form of joint production in this country.

The main reason for the Americans becoming conscious of the need to make product over here is, of course, the present 14 per cent. quota for foreign material. The Pilkington committee, now studying recommendations for the future of British television, is unlikely to increase the quota in the immediate foreseeable future.

Thus, a lucrative British market is going begging for the major American production companies which have formed, under John McCarthy, the Television Producers Export Association. McCarthy, formerly connected with the Johnston office has been over here recently to find out for himself what is holding up the sale of U.S films on British tv. He has now gone back to the States convinced that the 14 per cent. quota will remain and that association members will need to participate in production in Britain if they desire to do business with either the BBC or ITV companies.

\+ + +

MEANWHILE, only one organisation has tacitly declared its lack of interest in tv film production. This is the BBC. In spite of what is claimed to be a financial success with its first filmed series made here, "The Third Man," there are no immediate plans for any tv film projects. The Corporation is going ahead in the direction of live programmes, such as the one-hour Maigret series and other shows of this character.

The recent Shakespeare cycle, "The Age of Kings" is a case in point. This series was transmitted live and recorded, has been sold to the Commonwealth and also to the Educational network in America, as well as a number of commercial stations. Whether the Corporation will change its mind when the major American companies get under way with important projects is, of course, another matter.

Troubles

Among the U.S companies over here National Telefilm Associates is also silent about future tv film programmes. It is quite clear by the sale of "The Third Man" that, while the company did not exactly make much of a profit, they did not lose much over the entire series. The industrial troubles during production and t[illegible] of that series has apparently ha[illegible] effect on the NTA leadership in [illegible] two other series which were bein[illegible] now marking time until the atmos[illegible] conducive to tv film production.

What does all this activity mean[illegible] the 14 per cent. quota and the Amer[illegible] tv showings in Britain, extra film pr[illegible] get under way in 1961. At the sam[illegible] clear that these series will have to b[illegible] will be, handled by the most exp[illegible] ducers and directors who can aim [illegible] within the limit of a respectable bu[illegible]

The issue will not be whether each o[illegible] can be sold for a fabulous price on th[illegible] but whether an overall profit can be[illegible] sales here and in America with the [illegible] purchase price of the series by one of [illegible] tv companies over here. In other words[illegible] Great Britain has become an essential t[illegible] cess of a series of this kind.

Norman Katz leaves UAA in March

NORMAN KATZ, a director of foreign operations for United Artists Associated, the UA subsidiary, has resigned—the resignation to be effective when his contract expires in March, 1961. On Monday this week Manny Reiner joined UAA as vice-president in charge of foreign operations.

Mr. Katz has held his present position with UAA and its predecessor, Associated Artists Productions, since 1954. He has been in charge of selling all television product of United Artists and United Artists Associated throughout the world, except for the U.S.

Achievements

Announcing Mr. Katz's resignation, Arnold Picker, vice-president in charge of foreign distribution for United Artists Corporation, praised his achievements in helping raise world-wide television billing for UA and its affili[illegible]s to its highest point in history this year.

His resignation leaves him free to ne[illegible]otiate openly on several long-range personal pl[illegible].

In his position with UAA, Manny Re[illegible]r is responsible for sales of all UAA televisio[illegible] product throughout the world with the ex[illegible]tion of the United States.

Reiner, who has resigned as executive [illegible]ice-president of Galazy Attractions, has [illegible]een foreign manager for Samuel Goldwyn P[illegible]duc-tions and for the David O. Selznick or[illegible]isa-tion. He has also held executive position[illegible] with Louis G. Cowan and with Paramount, GM and Warner Brothers.

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Showmanship

by FRANK HAZELL

One of the most important aspects of showmanship, and one that is of particular importance at this time, is selling the theatre.

This is the time of the year when the fireside is a big attraction. Even the most mediocre television programme is tolerable if the alternative is to go out in the rain on a cold evening to a cinema that is almost as miserable as the weather.

Showmanship at this level has improved quite a lot. Redecoration and refurnishing has been going along at a fast pace and many cinemas are looking cleaner and more attractive.

This is only half the battle—the final work still has to be carried out by the theatre staff: By the house staff, in the manner they receive and look after the patrons; operators, in presentation and, where responsible, the heating and ventilating of the theatre.

The manager must obviously be the pivot around which all this revolves and if he is not interested, he can't blame the staff if they are not bothered.

This is the time to get into the homes, not only with the details of the current programme, but also with particulars of what is being done to make the theatre comfortable and the extra services that it offers; such as information about transport arrangements, car parking facilities and the manner in which the programme is arranged to suit our changing way of life; and of later performances, and, if possible, bookable seats—nothing kills a cinema visit more than to have to wait outside in the rain and then to be left holding a dripping umbrella or soaked raincoat throughout the performance.

Cloakroom facilities are as much a part of showmanship as the banner on the front-of-house.

I know managers complain that because of office routine they cannot be on the front of their theatres as long as they would wish, but in spite of this the front should always be manned when patrons arrive and when they leave. Nothing creates a better atmosphere than a well-dressed manager, porsonally supervising the reception of his patrons.

Managers who have been in this business for some years know every aspect of the theatre front routine, but I wonder if they realise how much the public misses this personal attention.

If I was given the choice on how I would spend my publicity allowance, I would, without any hesitation, spend it on putting my theatre service into top gear, and then telling the public what had been done and how it would make a visit to the cinema more comfortable.

You have to combat comfort with comfort, service with service and, at this time, more than any other, showmanship must be the personal showmanship of the manager, operator and every usherette and doorman.

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

A. E. Hallam, A/M, New Empress, Nottingham.

A. G. Lines, Regal, Coventry.

W. Morris, A/M, Savoy, Birkenhead.

B. W. E. Nethercote, A/M, Olympia, Cardiff.

THE COMPANY OF SHOWMEN

Play and film go hand in hand

FREDERICK VERE, Carlton, Boscombe, gained excellent press for "A French Mistress" by concentrating on the film's star, Agnes Laurent, and linking the film with the stage presentation of the story which was being given in Bournemouth at the same time.

Articles comparing the "film" and "stage" mistresses were sponsored, and one artist who appears in both productions was featured for another press story.

Cycle prizes

N. J. Hartle, Capitol, Bolton, was another manager to make good use of the national tie-up with Hercules cycles.

Prizes of cycles were arranged and these were presented by footballer Nat Lofthouse from the theatre's stage.

"Hercules Unchained" is showing how much sales link with a large national advertiser can benefit both film and advertiser.

T. A. Steeples, Essoldo, Rotherham, managed to get his foyer display for "Hercules Unchained" featured in the local press.

The tableau featured the local "Hercules" and two Grecian-costumed women pulling him along on a modern chariot—a Lambretta scooter.

A weight-lifting demonstration was given on the stage by members of the local physical culture clubs, and this also gained a press mention.

Malcolm Gillies, The Birks cinema, Aberfeldy, sends a report on the campaign he organised for his theatre's 21st birthday.

This was arranged as a festival fortnight, and a neatly produced souvenir programme gave full details of the films and contests that had been sponsored by the festival committee.

Children's fancy dress parades were made a feature, and, in a small township like this, had special significance.

The campaign, in comparison with many I receive, was quite small, but with a population of only 1,500 and a cinema that does not boast the normal display amenities, Gillies shows showmanship can still pay, for receipts were well above average.

Composite page

Outstanding press for "Hercules Unchained" was arranged by **Alan Dale,** Rex, Riddrie. Scene blocks and editorial appeared three weeks prior to playdate and a total of 240 single-column inches was gained, including the story strip.

A full composite page was sponsored and two painting contest blocks were used. A Hercules challenge cup was awarded to the winner of a weight-lifting contest which was organised at the theatre.

I liked the display at the bell-ringing stall on the local fairground. At the top of the column, near the bell, was a reminder of another event that would "ring the bell."

A wide range of shop displays, good front-of-house and maximum use of the national tie-ups produced another selling campaign.

A. Gray, Ritz, Chatham, did not arrange a big campaign for "Sleeping Beauty," but his theatre displays were so attractive and eye-catching that they deserve special mention.

Foyer mirrors

He made good use of the foyer mirrors—the title and illustrations were mounted on these. As the style of display for this film had such a free and decorative character, it fitted perfectly into the reflective qualities of the mirror displays.

D. Hughes, Savoy, Newark, managed to sponsor almost a full composite page for "Sands of the Desert." He also arranged a painting contest and concentrated on music and travel for the away-from-theatre display items.

Gerry McGuinness, Carlton, Dublin, managed to persuade Aer Lingus, the Irish airline, to tie in with his exploitation for "1,001 Arabian Nights." They agreed to present three return tickets to Liverpool as prizes in a children's competition—this was the first time the airline has agreed to present free flight vouchers for a contest.

Favourite

Children were asked to select their favourite character from the film and to describe in not more than 30 words the reason for their choice.

Press gave support to the contest and it was further sponsored by special teaser advertisements and theatre displays.

The foyer display linked Aer Lingus with the film's title and in every way this tie-up was made to pay the maximum dividends.

There are few women managers, so a special mention for the campaign arranged by **Mrs. Barber,** Grand, Camberwell, for "Wicked Woman" and "Girls from Latin Quarter."

Advance selling

Mrs. Barber believed in getting away from the theatre to get the message of this punchy double-bill over, and in an area such as Camberwell what better advance selling than women depicting the film characters?

One beauty was dressed in the traditional Can-Can costume for the Latin Quarter and, for the Wicked Woman—a strip-tease artist.

The comedy touch was provided by a member of the male staff being dressed as a woman from the Latin Quarter.

The women and the man made a tour of the shopping centres, and went farther afield in a sports car.

The Showman also commends . . .

Figures in parentheses indicate number of credits

JONES, W. T., Odeon, Newport: From the Terrace. **Jones, N. L.**, Odeon, Birmingham: Toby Tyler. **Jefferies, A. F. G.**, Odeon, Whiston: Make Mine Mink.

KYLE, W. G., Odeon, Bury: Sons and Lovers. **Kelly, P. N.**, Odeon, Whalley Range: Summer of the Seventeenth Doll.

LAING, W. D., Odeon, Aylesbury: Doctor in Love. **Lennox, G.**, Toledo, Muirend: Public relations, Children's club, Theatre publicity (3). **Larrosa, E.**, Gaumont, Bootle: The Mountain Road. **Lester, R.**, Odeon, Leigh: Summer of the Seventeenth Doll, Cone of Silence (2). **Lake, J. E.**, Savoy, Luton: The Ten Commandments, Public relations, Drum Crazy, Wake Me When It's Over (4). **Luton, S.**, Carlton, Upton Park: Let's Get Married. **Longley, N. C.**, Hippodrome, Putney: The Last Days of Pompeii. **Lee, J. E.**, R.M., Gaumont, Rose Hill: The Last Days of Pompeii. **Lines, A. G.**, Regal, Coventry: The League of Gentlemen. **Lloyd, K. B.**, Gaumont, Southport: The Savage Innocents. **Lucas, R. R.**, Gaumont, Southampton: Doctor in Love. **Lendrum, E. P. M.**, Odeon, Sittingbourne: The Savage Innocents.

MOORE, G., Gaumont, Barnsley: South Pacific. **Matthews, N.**, Ritz, Leyton: Public relations, Let's Get Married, Cash McCall, Hell Is A City, Peeping Tom (5). **Moore, D.**, Odeon, Bridgwater: Public relations. **Miller, R. A.**, Odeon, South Harrow: Texas John Slaughter, Sleeping Beauty (2). **Marsh, F. R.**, Odeon, Sketty: Children's club. **Matthews, H. O. P.**, Odeon, Falmouth: Doctor In Love. **Moneypenny, L. A. L.**, Odeon, Jersey: South Pacific. **McIver, R. C.**, Odeon, Ashford: The Savage Innocents. **Miller, R. E.**, Gaumont, Aberdeen: Kidnapped, White Wilderness (2). **Moor, S.**, Odeon, Crosby: The Mountain Road. **Marshall, P. T.**, Gaumont, Edgware: Sleeping Beauty. **Moss, F. I. D.**, Cinerama, Perth: Battle Inferno. **Malyon, K.**, Casino, Liverpool: Once More, With Feeling. **Mepsted, L. E.**, Odeon, Wealdstone: The Chaplin Revue. **Martin, G. G. B.**, Odeon, Gillingham: Seven Thieves. **Murray, W. S.**, Gaumont, Liverpool: The Battle of the Sexes. **Martin, L. A.**, Gaumont, Romford: The Chaplin Revue. **Mills, P. J.**, Gaumont, Liverpool: Sons and Lovers.

NORRIE, M. N., Odeon, Andover: Children's club. **Neat, T. H.**, Premier, Cheetham Hill: Newsreel publicity. **Newman, G.**, Capitol, Leith: The Challenge. **Nayler, W. R. S.**, Odeon, Harlesden: Sleeping Beauty, From the Terrace (2). **Newman, G.**, Capitol, Leith: Toby Tyler. **Negus, R. D.**, Odeon, High Wycombe: The Story of Ruth. **Norrie, M. N.** Odeon, Andover: The Savage Innocents. **Newton, F. W.**, Gaumont, Cardiff: In the Nick.

O'LOUGHLIN, Odeon, Dalston: Make Mine Mink. **Oakley, B. C.**, Odeon, Wolverhampton: Doctor In Love.

PLEASANTS, J. C., Gaumont, Chatham: Kidnapped. **Perkins, S. E.**, Regal, Farnham: A Terrible Beauty, Toby Tyler (2). **Philcox, J. S. G.**, Gaumont, Bradford: South Pacific. **Pass, D. N.**, Odeon, Castle Hill: The Mountain Road. **Putsman, L.**, Gaumont, Birmingham: Kidnapped, White Wilderness (2). **Palmer, P.**, Odeon, Haverstock Hill: Public relations. **Parsons, M. J.**, Villa Cross, Birmingham: Happy Anniversary. **Pearman, F. W.**, Gaumont, Wimbledon: In the Nick. **Paxton, A. C.**, A/M., Regal, Aberdeen: Hell is a City. **Pickering, K.**, Whitehall, Rotherham: Stranglers of Bombay, Carry On Constable, Inn For Trouble (3). **Philcox, J. S. G.**, Gaumont, Bradford: Solomon and Sheba. **Putsman, L.**, Gaumont, Birmingham: Sons and Lovers. **Pearman, F. W.**, Gaumont, Streatham: The Last Days of Pompeii. **Perkins, S. E.**, Regal, Farnham: Sons and Lovers, Follow That Horse (2). **Pleasants, J. C.**, Gaumont, Chatham: The Unforgiven. **Pearce, F. W. R.**, Gaumont, Trowbridge: Our Man In Havana. **Parsons, M. J.**, Villa Cross, Birmingham: Cone of Silence. **Pass, D. H.**, Odeon, Dudley: Doctor In Love. **Parrott, R.**, Odeon, Doncaster: South Pacific. **Putsman, L.**, Gaumont, Birmingham: Five Branded Women. **Perkins, S. E.**, Regal, Farnham: Carry On Constable, The Savage Innocents (2). **Page, L.**, Odeon, Leicester: Doctor In Love.

ROBERTS, R. B., Odeon, Watford: The Story of Ruth. **Roberts, C. W.**, Odeon, Wrexham: Sink the Bismarck! **Roberts, W.**, ABC, Wallasey: The Rough and the Smooth, Public relations (2). **Riddiford, E. G.**, Elite, Wimbledon: Summer Place. **Reed, C. H.**, Odeon, Rutherglen: Public relations. **Roberts, W.**, ABC, Wallasey: The FBI Story. **Roles, M. F.**, **Seamore**, Glasgow: Wake Me When Its Over. **Roberts, C. W.**, Odeon, Wrexham: Our Man in Havana. **Ross, I.**, Gaumont, Luton: Doctor In Love. **Roberts, C. W.**, Odeon, Wrexham: Once More, With Feeling. **Redman, D.**, Odeon, Southampton: The Chaplin Revue, Kidnapped (2). **Ralph, T. E.**, Gaumont, Richmond: The Sleeping Beauty. **Rogers, H. O.**, Odeon, Bishop Auckland: Cone of Silence. **Ralph, T. E.**, Gaumont, Richmond: Make Mine Mink. **Reid, D. G.**, Odeon, Manchester: Toby Tyler. **Roles, M. F.**, Seamore, Glasgow: Carry on Constable. **Rowling, E. K.**, Odeon, Guildford: Around The World In Eighty Days.

SONES, S. R., Gaumont, Walsall: The Mountain Road. **Sandiford, G. E.**, Walpole, Ealing: The Bellboy. **Sheppard, H. P.**, Regal, Colchester: Toby Tyler. **Saunders, J.**, Odeon, Manchester: Crack in the Mirror. **Short, T. D.**, Rialto, Southampton: Theatre publicity, Jazzboat, King Creole, Sink the Bismarck! When Comedy was King (5). **Scardifield, J. A.**, Odeon, Dover: The Story of Ruth. **Seddon, A. W.**, Ritz, Barnsley: Goliath, Public relations (2). **Stevenson, P. C.**, Rialto, Manchester: The Angry Silence, Third Man on the Mountain, Bottoms Up, School for Scoundrels (4). **Saunders, H.**, Odeon, Prestwich: The League of Gentlemen. **Sewell, G. E.**, Odeon, Romford: Make Mine Mink. **Stevens, B.**, Lyric, Wellingborough: Carry On Constable, Pillow Talk, Cash McCall, Guns of the Timberland, Battle of the Sexes (5). **Seddon, A. W.**, Ritz, Leeds: The Angry Silence. **Simpson, F.**, Picture House, Leeds: School for Scoundrels, Girls Town, Hell is a City, The Nun's Story, Let's Get Married, Goliath and the Barbarians, Public relations (7). **Stevenson, P. C.**, Rialto, Manchester: Hollywood Or Bust, Tamango, Expresso Bongo, Odds Against Tomorrow, Babette Goes To War, The Shakedown, Jazzboat (7). **Saxton, W.**, Odeon, Chesterfield: Never Let Go. **Saunders, J.**, Odeon, Manchester: The Savage Innocents. **Scardifield, J. A.**, Odeon, Dover: Doctor In Love. **Seals, E. S.**, Odeon, Woking: Make Mine Mink. **Stokes, A. F.**, Gaumont, Leyton: Sleeping Beauty. **Saunders, H.**, Odeon, Prestwich: Summer of the Seventeenth Doll. **Sanders, J. V.**, Odeon, Morecambe: Doctor In Love.

TAYLOR, E., Odeon, Hinckley: Public relations. **Thurman, F. O.**, Mechanics, Nottingham: Visit To A Small Planet. **Tapsell, D.**, Gaumont, Hammersmith: A Crack in the Mirror. **Taylor, R. C.**, Regal, York: Public relations, Bluebeard's Ten Honeymoons, May Wedding (3). **Thirlaway, A. C.**, Ritz., Bexhill-on-Sea: School for Scoundrels, Inn for Trouble (2). **Tompkins, B.**, Odeon, Mile End: Toby Tyler. **Tooke, B. S.**, A/M., Regent, Gt. Yarmouth: Hell is a City. **Thompson, B.**, A/M., Tower, West Bromwich: Newsreel publicity. **Thornton, A. F.**, Odeon, Burton-on-Trent: Hercules Unchained. **Turner, J. C.**, Gaumont, Chichester: Doctor In Love. **Tappy, C. A.**, Odeon, Plymouth: Doctor In Love. **Todd, R.**, Odeon, Blackpool: Toby Tyler Mark of Zorro (2). **Toole, T.**, Odeon, Blackheath: The League of Gentlemen. **Thornton, A. F.**, Odeon, Burton: Toby Tyler. **Thomas, B. R.**, Odeon, Brentwood: Make Mine Mink. **Taylor, R.**, Regent, Brighton: Kidnapped. **Tompkins, B.**, Odeon, Mile End: The Savage Innocents.

WATT, L., Odeon, Coatbridge: Toby Tyler, Zorro The Avenger, Seven Thieves (3). **Wyeth, E. P.**, Odeon, Reading: Never Let Go. **Wilton, N. A.**, Odeon, Ealing: The Unforgiven, Around the World in 80 Days (2). **Webb, E.**, Ambassador, Hayes: Cone of Silence. **Webb, W. L.**, Gaumont, Camden Town: The Unforgiven. **Wood, W. R.**, Gaumont, Wallasey: Sing The Bismarck! **Williams, J. P.**, Gaumont, Wembley: A Terrible Beauty, Gun Fever (2). **Wyeth, E. P.**, Odeon, Reading: Toby Tyler. **Wright, D.**, Odeon, Ipswich: Sleeping Beauty. **Walker, D. E.**, Gaumont, Camden Town: Sleeping Beauty. **Watts, C. K.**, Gaumont, Bournemouth: Doctor In Love. **Wyatt, W. T.**, Ritz, Edgware: Sergeant Rutledge, Circus of Horrors (2). **Wright, T. A.**, Imperial, Walsall: The Flame and the Arrow, Stowaway, May Wedding, Moment of Danger, Newsreel publicity, Bluebeard's Ten Honeymoons (6). **Williams, G.**, Regent, Chatham: Hell is a City, May Wedding, Cash McCall, Guns of the Timberland, The Rise and Fall of Legs Diamond, School for Scoundrels (6). **Wells, A. A.**, Odeon, Peckham: The Last Days of Pompeii. **Watts, D. J.**, Odeon, Salisbury: Confessions of a Counterspy. **Williams, J. P.**, Gaumont, Wembley: Kidnapped. **Williams, A.**, Granada, Liverpool: Public relations. **Weatherhead, P. J.**, ABC Kings, Bristol: Peeping Tom. **Webb, N. G.**, A/M., Gaumont, Yeovil: The Challenge. **Wilton, N. A.**, Odeon, Winchester: Doctor In Love. **Wilmot, R. C.**, Odeon, Newcastle: Toby Tyler. **Watts, D. J.**, Odeon, Salisbury: From the Terrace. **Williams, J. P.**, Gaumont, Wembley: The Chaplin Revue. **Webb, N.**, Gaumont, Yeovil: Hell is a City. **Watson, G. A.**, Gaumont, Guernsey: Hercules Unchained. **Willmott, D. W. J.**, Odeon, Walton-on-Thames: Theatre publicity. **Williams, A. E.**, Odeon, Ealing: Sleeping Beauty. **Wilbor, H.**, Gaumont, Bradford: South Pacific. **Watt, L.**, Odeon, Coatbridge: Who Was That Lady? **Wyeth, E. P.**, Odeon, Reading: The Apartment. **Watt, L.**, Odeon, Coatbridge: Cone of Silence.

ZAGURY, M. J., Embassy, Harrow: Public relations, The Last Voyage, Let's Get Married (3).

'Kine.'—MGM £600 ntest

Children's mo ls in foyer disp y

FOR THE screening of "The L at the Capitol, Forest Hill, rel **Ronald W. Hodder** arranged a contest.

Children were invited to submit judging, with prizes of kits offered entries.

The contest was publicised by poste displays, theatre announcements and presentation featuring many complet

A decorated lorry was used for town and surrounding districts.

"Daisies round the door" was the m by **A. G. Lines,** of the Regal, Coven front-of-house display for "Please D The Daisies." This consisted of a stretched along the complete frontage. giant daisies.

Good use was made of national tie-up ing in the use of bottle collars on milk and of posters around the town.

Many shops co-operated with the Quaker presentation, giving plenty of window film and theatre credits.

Heralds were distributed in coffee cafes.

P. J. Cordier, of the Rex, Norbury, for throwaways to be placed in deliveries of a local laundry for "The Gazebo."

Teaser posters worded "What is a Gazebo?"

JULY AWARDS

FIRST PRIZE (Engraved Silver Lion and £10).—D. P. Lowe, Gaumont, Ipswich: "Please Don't Eat The Daisies."

SECOND PRIZE (Engraved Bronze Lion).—Nat Matthews, Ritz, Leyton: "The Last Voyage."

SPECIALLY COMMENDED (certificates).—H. Murray, Gaumont, Sheffield: "The Day They Robbed The Bank of England."

HIGHLY COMMENDED (certificates).—L. J. Brown, Ritz, Felixstowe: "The Adventures of Huckleberry Finn." T. A. G. T. Steeples, Essoldo, Rotherham: "Please Don't Eat The Daisies." T. A. G. T. Steeples, Essoldo, Rotherham: "Gigi." F. A. Middleton, Central. Reading: "The Gazebo."

were used in and away from the thea prior to playdate.

The *Croydon Advertiser* co-operated with a leading write-up on the playdate.

Window presentations linked with Huck Finn" featured prominently in "The dven- tures of Huckleberry Finn" campaig from **R. J. Crabb,** of the Ritz, Nuneaton. M chan- dise included fishing tackle, playtents, phie- and books.

Three thousand contest heralds were istri- buted on a door-to-door basis. This ntest invited entrants to search the name " ckle- berry Finn" for words of four letters. ize- which were promoted, included fishing ckle- playtents and sports gear.

A vestibule display was also used befo play- week to plug the attraction.

Plugs from the stage and window tie-u were utilised by **J. F. Verity** for "The Adven of Huckleberry Finn" at the Regal, Halifa Huck

Book tokens were offered as prizes in a Finn" painting competition.

PAPERBACK TIE-INS ARE BOOMING

Pan's sales for 'Saturday Night' boost the British Lion picture

WHEN Pan Books first issued the paperback edition of Alan Sillitoe's novel, "Saturday Night And Sunday Morning," it was claimed to be the year's biggest film-book tie-in. This forecast is being fulfilled.

Within a fortnight of publication, the first printing of 200,000 copies (the biggest of any Pan book this year) had been sold out. A further 150,000 copies delivered on October 3, together with additional reprints now in hand, will bring the total number of copies in Pan up to 600,000 by mid-December; that is, in four months . . . a phenomenal figure in so short a time, even among Pan best-sellers.

The book cover features Albert Finney on the front and a film still on the back. Special film-book showcards and a 14-copy display pack, which also feature a still from the film, are available to all stockists.

Premiere

The British Lion release, in which Albert Finney, Shirley Anne Field and Rachel Roberts are the stars, had its West End premiere at the Warner Theatre, Leicester Square, yesterday (Wednesday). General release is scheduled to begin on January 29 in North-West London (ABC circuit).

Pan Books, in association with British Lion, has undertaken one of the biggest joint promotion campaigns ever. On October 20 nearly 3,000 tie-in posters went up on London buses and in the Underground. The novel is being serialised in the London *Evening Standard* beginning on Monday, October 31.

Another big film which will receive valuable backing through the Pan tie-in is "The Siege Of Sidney Street," which opened at the Odeon, Marble Arch, on October 20.

Screenplay

The sensational story will be published by Pan Books. Written by Frederick Oughton, it is based on Jimmy Sangster's screenplay which Mid-Century Films has produced with Donald Sinden, Nicole Berger, Kieron Moore and Peter Wyngarde in the star roles.

The film was released on National Circuit, October 23, by Regal Films International. It comes to North and West London on November 7, North-East London on the 14th and South London on the 21st.

Pan publication on November 4 ties in effectively with these dates. Both the front and back cover designs give prominence to the film tie-in.

"Tales Of Mystery And Imagination"—a collection of 11 stories distilled from terror, the macabre and the ingenious by Edgar Allan Poe—was published by Pan Books at 2s. 6d. last January. These stories include "The Fall Of The House Of Usher," which has been filmed in CinemaScope, starring Vincent Price, Mark Damon and Myrna Fahey for release by Anglo Amalgamated. A scene from the film is featured on the Pan cover.

The West End premiere is expected in December, with special pre-release showings at the Ritz, Barrow, and the Ritz, Luton, last Monday; the Regal, Harrogate, and the Regal, Derby, on November 6, and the Ritz, Ipswich, on November 9. General release dates have not yet been announced.

Attractive film-book showcards will be available for both these films.

WDL PUBLISHES 'SWEET LIFE'

Columbia is distributing Federico Fellini's "Sweet Life" (La Dolce Vita) in Great Britain and the Commonwealth. It is due to open at London's Columbia Theatre in December.

The WDL book of the film has been angled to tie-in with the picture and has been published this month.

Stars of "Sweet Life" are Anita Ekberg and Yvonne Furneaux.

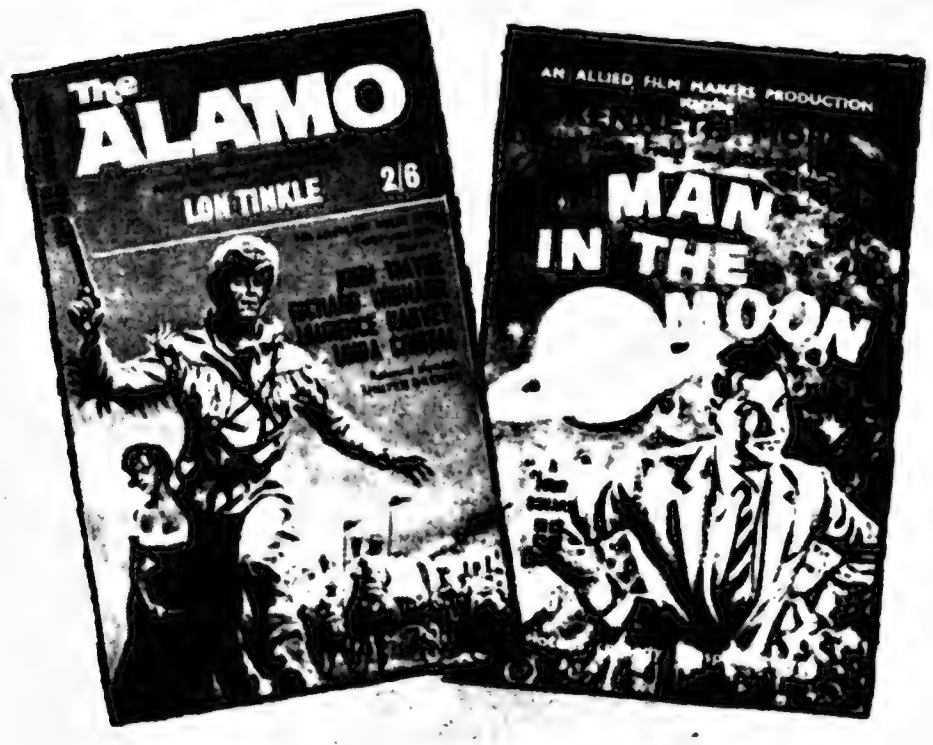
'Ask Any Girl' is a Corgi book

CORGI is at present operating some very strong tie-ups with films on release and due for release.

Tomorrow (Friday) is publishing day of "Ask Any Girl," by Winifred Wolfe. This is the book on which the MGM film, starring Shirley MacLaine and David Niven, was based. The cover

FOUR SQUARE BOOKS AND FILMS

2 ROYAL FILM PREMIERES
in October
BOTH FOUR SQUARE BOOKS



other Autumn FOUR SQUARE BOOKS of current big films

TOO HOT TO HANDLE
MURDER INC.
INHERIT THE WIND
ICE PALACE
THE ENTERTAINER
FACES IN THE DARK
UNDER TEN FLAGS

display material from FOUR SQUARE BOOKS LTD.
112 COMMERCIAL STREET, E.1.

is eye-catching and this book should appeal to a wide public.

Also in the Corgi October list is "Let's Make Love," by Matthew Arnold, based on the picture, starring Marilyn Monroe and Yves Montand. The cover features Marilyn.

"Tunes Of Glory," by James Kennaway, is already on sale and is scheduled for reprinting. Alec Guinness's photograph on the front cover of this interesting book will undoubtedly maintain interest in the forthcoming United Artists film, which is scheduled for release shortly.

"Sergeant Rutledge," by James Warner Bellah, is the best-selling novel recently filmed by Warner. Corgi reports that this unusual Western story is selling very well indeed, even though this paperback edition appeared some weeks after the film's general release.

Unusual

"The Story Of Franz Liszt," by Maurice Moiseiwitsch, is a Corgi title based on the Columbia picture—"Song Without End," starring Dirk Bogarde. The film is doing good business at the Columbia in Shaftesbury Avenue and, with general release next year, Corgi's will be tying up the book with the film all over the country.

The biggest book-film tie-up Corgi is handling this autumn is "Strangers When We Meet." Written by the world's highest paid novelist, Evan Hunter, this novel was published by Corgi's some months ago and has been a steady seller.

With the appearance of the Kirk Douglas-Kim Novak picture, sales of the Corgi title have soared. A reprint with a film tie-up cover is already in hand.

Corgi's publishing schedule for the next few months includes "Pollyanna" (Dec. 30), and a tie-up has already been arranged with Walt Disney to promote this.

The book is the established classic by Eleanor H. Porter and the film, starring Hayley Mills, is due for general release in January.

The Corgi cover is based on the Walt Disney design and the back cover shows scenes from the film.

FONTANA IS READY FOR 'SUZIE WONG' PREMIERE

FONTANA and Paramount are confident that "The World of Suzie Wong" will give them one of the largest film-paperback tie-ins to date.

Scheduled for a charity premiere on December 14 at London's Plaza cinema, the picture stars William Holden, Nancy Kwan, Michael Wilding and Sylvia Sims.

Tie-in material will be in plentiful supply and will include showcards, blown-up photographs of scenes from the film and double-crown posters. Cinema managers requesting material will also receive a list of the booksellers in their area willing to co-operate with tie-ins.

A film edition is being rushed through to tie-in with Walt Disney's "Swiss Family Robinson" which stars John Mills.

Other film editions include "The Sundowners" recently completed by Warner Brothers which stars Robert Mitchum, Deborah Kerr and Peter Ustinov; "The Singer Not the Song" to be released by Rank starring Dirk Bogarde, Mylene Demongeot and John Mills. A special four-colour band has been prepared for this book.

On all four titles Fontana offers full co-operation with cinema managers planning to run tie-ins.

Four Square as 'The Alamo' and 'Man in Moo

FOUR SQUARE has already publ... "The Alamo" to tie-in with the United ... pic-ture to be premiered today (Thursday) ... Todd-AO and Technicolor.

"Man in the Moon" is anothe... film which makes its appearance this m... and there is a Four Square version of t... John Foley wrote the novel from the scri... the Rank picture and, as usual, full credits ... given on the cover.

Stars of "Man in the Moon" are ...nneth More, who is featured on the cover ...irley Ann Field and Michael Horden.

Warner-Pathe's "Too Hot to Handle," ... now being shown in London, and the book by ...atrick Stewart makes an ideal tie-in.

"Murder Incorporated" has been r...rinted with a new cover designed to give full ...redits to the 20th Century-Fox CinemaScope ...cture.

Forthcoming publications include: "T... Hell Fire Club," "De Luxe Tour," "N...th to Alaska," "The Hands of Orlac" and "S...rprise Package." The latter will be printed in time to catch the provincial release of the film.

DIGIT BEST-SELLER

A BEST-SELLER from Digit Books is the novel of "The Boy Who Stole a Million," adapted from the screenplay of the Bryanston film for British Lion release. Showcards are available, tying up the book with the film.

PAN Books

SATURDAY NIGHT AND SUNDAY MORNING

Alan Sillitoe's Sensational Novel

1st Printing	200,000 copies	August 5th
2nd Printing	150,000 copies	September 30th
3rd Printing	150,000 copies	November 11th
4th Printing	100,000 copies	December 14th
TOTAL . . .	**600,000** COPIES IN FOUR MONTHS	

This is what we mean by

A REALLY BIG FILM TIE-IN

PICK of the PAPERBACKS

anther links with Lion release of oxhole in Cairo'

P HER will link its edition of Leonard Mos book "Foxhole in Cairo" with the Briti Lion release to the Rank circuit on Octe 30.

A from its successful standard tie-in disp nit. Panther has produced in conjunction with itish Lion a special showcard based on the publicity.

tion month Panther will be re-issuing its edi- tion three novels to tie-in with film produc- tion shortly to be premièred here. The three book carry striking and dramatic new film tie-in cover featuring the stars of the productions.

They are: Sinclair Lewis's "Elmer Gantry," now United Artists release starring Burt Lanc and Jean Simmons to be premièred in Lond on December 15, Howard Fast's "Spartacus" on which the Bryna Production for Universal International, starring Kirk Douglas, Peter Ustinov, Laurence Olivier, Jean Simmons, Charles Laughton, Tony Curtis and John Gavin which opens in London on December 7, is based. This book has become in the past months since its first publication, one of Panther's best-selling titles.

The third book is James T. Farrell's "Studs Lonigan" which is now a film for United Artists release.

In the past weeks Panther has purchased the paperback rights in the following books which are to be major films in the near future: "Evvie," by Vera Caspary, coming from Rank; "The 6th Man," by William Bradford Huie, currently in production with Universal International; "Cry For Happy," by George Campbell, now on the Columbia schedule; "Gemini," by William Kelly, to be filmed by an independent company; and "Warm Bodies," by Donald R. Morris, to be filmed by 20th Century-Fox.

Another production Panther will be tying in with next spring is "Cleopatra" now filming in this country for 20th Century-Fox.

Penguin film cover for 'Millionairess'

PENGUIN has three important tie-ins. The p rback of Twentieth Century-Fox's "The M ionairess," which was premiered last week, t ut with a special film cover and the com- p y is reprinting its book of "Butterfield 8," t MGM film of which is due to be premiered November 17.

t is also planning to reprint "The Fair de" to coincide with the Titanus film sion. No date has yet been fixed for the ease of the picture.

Rolls introduces 'Ace of Hearts'

A NEW confection launched by Rolls Confectionery is Ace of Hearts, a 1s. 6d. five-flavour pack of liquid fruit jellies. The fruit-flavoured liquid (lemon, lime, orange, raspberry and blackcurrant) is enclosed directly in the jelly.

At first, distribution of the line is in the London, Southern and Home Counties areas, backed by television advertising.

Advertising agent is C. J. Lyttle, Ltd. Black pack, with symbolic scarlet heart, was designed by J. Edward Sander Associates. Special display material is available.

PRODUCTION—continued from page 19

boys he has to teach but with the beliefs and ideas of his fellow teachers."

Lyndon plans to go into personal production next year with director Don Chaffey and two subjects are now being prepared—"The Ad. Game" which takes a comic yet thoughtful look at the television commercials world, and "The Devil Behind Me," a chase drama set in Sweden.

It is probable too he will be associated with Robert Aldrich when the American producer-director starts his British programme here next year with the screen version of Lukas Heller's television play "Cross of Iron."

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HUGH STEWART plans to make a picture about teenagers some time next year and his script is now being written by Frank Norman and Jack Davies.

"It's an extremely difficult one to prepare," said producer Stewart, "and it's unlikely to go on the floor before next Spring. The story is not about juvenile delinquents, but follows the adventures of a gang of teenage boys, some good, some bad. At the moment I plan to cast it largely with unknown names."

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CHAIN OF EVENTS for Butcher's significantly titled "Breaking Point" now shooting at Walton.

Day 1: Camera operator injured in the eye by a broken filter.

Day 2: An artist sprains his ankle jumping from a van.

Day 3: Plane used in aerial sequences crashes and is written off when coming in to land.

Despite all, Butcher's Bill Chalmers reports: "We're still on schedule."

"Breaking Point" is directed by Lance Comfort, produced by Peter Lambert and stars Peter Reynolds, Dermot Walsh and Joanne Dunham with guest star Lisa Gastoni.

It is one of a number of pictures which Butcher's is making under its increased production plans. Starting at Walton on November 21, for Butcher's release, is Tom Blakely's "Rag Doll," which stars pop singer Jess Conrad.

And within the next few weeks Walton Studio's production subsidiary starts a three-picture programme for the company, details of which will be announced shortly. Two more pictures are in the planning stage.

\+ + +

"TWO LIVING, ONE DEAD," a British produced picture to be made entirely in Sweden started shooting on Monday under Anthony Asquith. Teddy Baird produces this British Lion release which stars Virginia McKenna, Bill Travers and Patrick McGoohan. Also in the cast: Alfred Kjellin, who played the schoolboy in "Frenzy."

This off-beat thriller will be shooting around Stockholm for six or seven weeks before going into a Swedish studio for interiors.

\+ + +

PHIL CAREY and Julia Arnall are the stars of Columbia's "The Trunk," which started production at Shepperton on Monday. This suspense murder mystery is produced by Lawrence Huntington and directed by Donovan Winter for his own company, Donwin Productions.

Winter also wrote the screenplay which is based on an original story by Edward and Valerie Abrahams.

Former actor Winter wrote, produced and directed "The Awakening Hour," which won a diploma at the 1957 Venice Festival.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; **"Don't Bother to Knock"** (Haileywood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel; **"A Taste of Fear"** (Hammer for Columbia). Producer Jimmy Sangster, director Seth Holt. On location in the South of France. **"The Pursuers"** (tv series), produced by Ian Warren.

BEACONSFIELD.—"I Promise to Pay" (Independent Artists for Anglo Amalgamated), producer Norman Priggen, director Sidney Hayers.

BRAY.—"The Curse of the Werewolf" (Hammer for UI), produced by Tony Hinds, directed by Terence Fisher.

MERTON PARK.—"Scotland Yard" series (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell.

MGM BOREHAM WOOD.—"Five Golden Hours" (Anglofilm), produced and directed by Mario Zampi; building on three stages for 20th-Fox's **"Cleopatra."**

NEW ELSTREE.—"Operation Stogie," producers The Danzigers, director Ernest Morris (starts tomorrow, Friday); **"The Cheaters"** (tv series), producers The Danzigers, director Max Varnel.

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Rouben Mamoulian; **"Treasure of Monte Cristo"** (Tempean for Regal), producers Bob Baker and Monty Berman, director Bob Baker. On location in Italy.

SHEPPERTON.—"The Queen's Guards" (Michael Powell Productions for 20th-Fox), producer-director Michael Powell; **"The Greengage Summer"** (Columbia), producer Victor Saville, director Lewis Gilbert; **"The Horse Masters"** (Disney), producer Walt Disney, director Bill Fairchild; **"Nearly a Nasty Accident"** (Britannia), producer Bertram Ostrer, director Don Chaffey; **"Weekend With Lulu"** (Hammer for Columbia), producer Ted Lloyd, director John Paddy Carstairs. **"Spare the Rod"** (Bryanston), producer Victor Lyndon, director Leslie Norman; **"The Trunk"** (Donwin for Columbia). Producer, Lawrence Huntington, director Donovan Winter.

TWICKENHAM. — "Double Bunk" (Fanfare for Bryanston), producer George Brown, director Pennington Richards.

WALTON. — "During One Night" (Gala), produced and directed by Sidney Furie; **"Mary Had a Little . . ."** (Caralan tor Eddie Buzzell; **"Breaking Point"** (Butcher's). Producer Peter Lambert, director Lance Comfort.

REVIEWS

—continued from page 10

absorbing whole. Albert Finney has his big chance and seizes it, as Arthur; Rachel Roberts contributes a perfectly controlled performance as the wayward Brenda; and Shirley Anne Field is equally effective as the comely and determined Doreen. Hylda Baker scores as Aunt Ada; and Norman Rossington, Bryan Pringle, Frank Pettitt and Edna Morris also deserve special mention. The opening drinking contest, Arthur's lucky escape from Brenda's bed under Jack's nose, the vivid verbal description of the unsuccessful abortion, the fairground sequence, the attack on Arthur, and a scene in which Doreen and Arthur impatiently wait for Doreen's deaf mother to go to bed before they start necking raise the temperature, but there are many comedy touches, including repeat "shots" of Arthur's tv-hypnotised father. Its dialogue is as blue and as salt as the ocean, and the street scenes are at once depressing and exciting. Make no mistake, "Saturday Night And Sunday Morning" is a terrific film.

Points of Appeal.—Down-to-earth story, new star, great acting, masterly direction, compelling human and feminine angles, broad humour, crisp lines, flawless atmosphere and marvellous title.

G.I. Blues

Paramount. American (U). Photographed in Technicolor. Directed by Norman Taurog. Featuring Elvis Presley, Juliet Prowse and Robert Ivers. 9,357 feet. Release December 12, 1960

GAY, disarmingly inconsequential U.S Service comedy musical, stationed in West Germany. Sprayed with gorgeous Technicolor, it covers checkered romance between a GI, one of a vocal-cum-instrumental trio, and a glamorous dancer. The cast, headed by Elvis Presley, at peak form, and Juliet Prowse, delectable star of "Can-Can," never lets up, and sentiment and humour smoothly alternate. Moreover, the tunes are catchy, and the camera not only visits jolly night haunts, but also dwells on Germany's key cities and famed beauty spots. Screen Baedeker, song album and joke book combined, the film provides truly escapist fare for those in and out of the groove. Capital light booking.

Story.—Tulsa, Cooky and Rick, GIs attached to a West German post, present a musical act known as The Three Blazes, and plan to have their own night club when they're demobbed. Tulsa hopes to win a big bet for himself and his buddies by spending a night with Lili, a cabaret dancer, but the two soon become genuinely attached. Meanwhile, Rick and Cooky date Marla, a shy fraulein, and Tina, an Italian waitress, respectively. Later, Tulsa acts as baby sitter to the newborn son of Rick and Marla, but the infant presents problems. Desperate, Tulsa phones Lili for help and she tells him to bring the baby to her apartment and he stays the night. Tulsa's pals are jubilant because they think he has won his bet. Lili is upset on learning about the wager and Tulsa's C.O orders his transfer to another base. However, misunderstanding is swept away and true love triumphs just as The Three Blazes make a splash at an army concert.

Production.—The picture, apart from frankly acknowledging that Rick and Marla are unmarried, is unsophisticated, but its astute director sees that the fun and games are reasonably adult. Ex-GI Elvis Presley, all the better for some real square-bashing, gives a mature and versatile performance as Tulsa. He even gets away with a lullaby! Juliet Prowse displays her figure to advantage, dances stunningly and adequately meets emotional needs as Lili; Robert Ivers strengthens the comedy side as Cooky, and James Douglas, Leticia Roman, Sigrid Maier and Arch Johnson, too, do their stuff. The baby, artfully exploited, will delight the womanfolk, the night club sequences sparkle, and the songs are potential hits. Magnificent panoramic views of West Germany, "shot" from a river boat and a cable car, heighten atmosphere, and the dialogue is snappy. Happily, "G.I. Blues" belies its title.

Points of Appeal.—Evergreen tale, box-office stars, showmanlike direction, smart lines, tuneful numbers, Technicolor and U certificate.

The Jungle Cat

Disney. American (U). Photographed in Technicolor. Directed by James Algar. Narrated by Winston Hibler. 6,296 feet. Release not fixed

FASCINATING and thrilling Technicolor jungle melodrama. The latest contribution to the renowned Disney True Life Adventure Series, made with the full co-operation of the Brazilian Government and the Smithsonian Institute, it explores Brazil's almost impenetrable "green hell." The "central characters" are a jaguar and his mate and their fight for existence logically leads to the introduction of many other forms of animal life. Its camera work is brilliant, the commentary instructs, as well as entertains, and the musical accompaniment is apt. Outstanding "double bill."

Production.—The picture opens by giving an amusing and concise cartoon history of the cat family, to which the jaguar belongs. It then plunges deep into the jungle and loses no time acquainting its audience with the "cats." Grisly combats between the jaguars and a boa constrictor and a crocodile furnish gripping highlights, while the scenes of the female tending her cubs and teaching them to swim provide "human" interest. The habits of other denizens, such as ant-eaters and lizards, fill in the background, and mischievous monkeys create welcome light relief. Wild birds, wearing marvellous plumage, and the many exotic flowers add authentic colour. A screen natural history lesson firmly emphasising Nature's rawness, the film definitely earns a place on both low- and high-brow programmes.

Points of Appeal.—Intriguing subject, expert treatment, Technicolor and U certificate.

The Gentle Trap

Butcher's. British (A). Featuring Spencer Teakle, Felicity Young and Martin Benson. Produced by Jack Parsons. Directed by Charles Saunders. Screenplay by Brock Williams. Director of Photography, Ken Hodges. Musical Director, William Davies. 5,273 feet. Release November 14, 1960

CRIME melodrama, set in London. It's about a young locksmith who deviates from the "straight and narrow," but makes amends and finds true romance. The characterisation and direction lack finesse, but there's plenty of robust and varied action, presented against constantly changing backgrounds. A traditional in-the-nick-of-time climax, consolidates mass appeal. Reliable quota.

Story.—Johnny Ryan, a "cub" crook, and Sam, an old-timer, raid a jeweller's shop and grab £60,000 worth of diamonds. While making a getaway, they are attacked by Al and Ted, thugs of Ricky Barnes, a shady night club owner. Sam is killed, but Johnny escapes with the stones and seeks refuge in a clip-joint run by Mary Weldon, a tough blonde. Mary plans to collar half the loot, but Johnny, accompanied by Jean, Mary's innocent sister, heads for a farm. Ricky, Sylvia, Johnny's two-timing singer girl friend, Mary and Ted pursue Johnny and Jean. There is a gun battle and the police arrive. They collect Ricky, outwitted by the now chastened Johnny, who presumably marries Jean.

Production.—The picture quickly gets down to brass tacks and vigorously plays crook against crook in night clubs and sleazy apartments until virtue triumphs over vice. Spencer Teakle effectively fashions his portrayal on American lines as Johnny, Felicity Young makes an appealing Jean, and Martin Benson is in his element as Ricky. Its supporting players, too, are adequate. A hectic chase peps up the concluding chapter, and the twist ending has a touch of showmanship.

Points of Appeal.—Taut, if transparent, tale, eager players, popular sentiment, hearty highlights, songs, handy footage and British label.

A Mexican Affai

British Lion. American (A). Phot... ...ied in Eastman Color. Directed by Robert ...aldon. Featuring Jack Palance, Maria Felix ...Pedro Armendariz. 7,375 feet. Release ... 31, 1960

ROMANTIC melodrama, dipped i... ...man Color. Set on and off the Mexican ... its triangle story concerns a small boy's ...nity. The script is a bit ropey, but an eng... per-formance by Juanito Muzquiz as the ... to-gether with valid scenes of life amo... those who earn a living shrimping, keeps ... an even keel and establishes feminine app... It'll get by. Reliable "second."

Story.—Gatsby, an American ad... ...urer, moors his boat near Topolobampo, ...small Mexican village, and meets Magdalena, ...oung woman whom he had wooed five years ...fore while her husband, Pepe, was in gaol. Pe... now rich, suspects that Gatsby is the father o... "his" little boy, Pepito. In due course, Pepe's ...fears are confirmed and he plans Gatsby's ...eath. Magdalena decides to leave Pepe and ... off with Gatsby, taking Pepito, but meanwhil... Pepe roughly treats the innocent Pepito. Fina... all attend Pepito's confirmation and Gatsby rea-lises that Pepe loves Pepito and Pepito still adores Pepe. Gatsby then walks out of Pepito's and Magdalena's lives, and Magdalena rejoins Pepe.

Production.—The picture is heavy-handed at the start, but an ingratiating performance by the youngster enables it steadily to transcend its shortcomings. Jack Palance is no oil-painting as Gatsby; and Pedro Armendariz overacts as the hate-ridden Pepe; but Juanito Muzquiz is most likeable as Pepito; and Maria Felix wins some sympathy as Magdalena. The ending, supported by logic, touches the heart, while fishing festival sequences heighten local colour. Incidentally, it reduces dialogue to a minimum, which is just as well.

Points of Appeal. — Straightforward story, tender small child sentiment, artful woman's angle, authentic staging and Eastman Color.

The Cossacks

Rank-Universal. Italian (U). Totalscope. Photographed in Technicolor. Directed by Georgio Rivalta. Featuring Georgia Moll, Edmund Purdom and John Barrymore, Jnr. 10,177 feet. Release not fixed

LARGE-SCALE, Italian-made Totalscop... ...nd-Technicolor adventure melodrama. Set in ...ssia during the turbulent middle 'eighties, it co...rns a son of a rebel Circassian chief who ...held hostage by the Czar's forces, subsequent... ...be-comes a political pawn, suffers cruel ro... ...ntic vicissitudes and finally dies vainly supp... ...ing his father's cause. The story is definitely l... ...am and its characters are unevenly draw... ...but fabulous court and crowd scenes, mur... ...ous forays and breathtaking cavalry charges ... ...ive interest at shrewdly spaced intervals. ... ...can hardly fail to intrigue and thrill the mass... ...ind juveniles. Good popular hokum.

Story.—Czarist forces halt a war ... ...ged against them by Shamil, a Circassian chief ...ind his tribe by capturing Shamil's young ...on, Giamal, and holding him hostage. Years ...er, Giamal, now a Czarist cadet in love with ...ti-ana, a daughter of Voronzov, the Russian ...my leader, and his friend, Boris, save the Czar... ...fe. Shamil, furious, disowns Giamal and immed... ...ely starts an offensive against the Russians. G... ...al returns home, but cannot convince his ... ...er that the struggle is hopeless. Tatiana, who ... ...ns for Giamal, and Boris are trapped by Circas... ...ns. Shamil orders their deaths, and throws G... ...al into prison as a traitor. Giamal, releas... ...by Aline, his childhood sweetheart, rescues T... ...na and Boris before joining Shamil on the b... ...le-field. Both are, however, mortally wounded ...ist as Giamal persuades Shamil to surrender.

Production.—The picture, which kindles ...he age-old conflict between love and duty, runs ...to quite a few sticky sentimental patches, but ...fic tunately rousing action, put over with t... ...a aplomb, follows each. Edmond Purdom c...

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ding figure as the barbaric, uncompro-
Shamil, and John Barrymore, Jnr., is
n adequate as Giamal, but Georgia Moll
ia Maria Spina are somewhat anaemic
a and Aline respectively. The rest hardly
Mighty spectacle muffles its stilted,
nglish dialogue, and the Totalscope and
or lensing is comparable with Cinema-
d Todd-AO.
of Appeal.—Crowded tale, popular in-
l team, spell-binding highlights, title,
e, Technicolor and U certificate.

Night Heat

Gala alian (X). Directed by Mauro Bolognini.
Feat Mylene Demongeot, Rosanna
Schi and Laurent Terzieff. 8,376 *feet.*
Release not fixed

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THING FOR KICKS" melodrama,
Italy. It concerns wild "boys" and
drawn from many levels of society who
ach other, as well as innocent folk, and
er a care for tomorrow. The script lacks
but its disreputable characters, skilfully
nd directed, fascinate as they roam
low and lush joints. Definitely saleable
ate fare. Very good specialised and
hall "double bill."

Story. Scintillone, Ruggeretto and Bella Bella, young crooks, dispose of loot, aided by budding prostitutes. The men are later caught stealing a car by three wealthy, though wayward, youths and a fight threatens. However, the six go on a hectic tour of Rome and finish up at a luxurious apartment owned by one of the rich lads. Ruggeretto finds Laura, a blonde, in bed and seizes his opportunity. He and his pals then beat a hasty retreat, after Bella Bella "lifts" a note-laden wallet. They scrap over the money, Scintillone gets the cash and prepares to spend it on Rossana, a comely wench. He's thrown out of a ritzy restaurant, Ruggeretto grabs the dough and Rossana and the two drink and dance the night away.

Production.—The picture parades undesirable types, but its bad hats intrigue and, truth to tell, make more exciting company than the righteous. Rossanna Schiaffino registers as Rossana; Mylene Demongeot, despite a fleeting appearance, leaves a lasting impression as Laura; and Laurent Terzieff, Jean Claude Brialy and Franco Interlenghi form a "nice" trio as Ruggeretto, Scintillone and Bella Bella. Its backgrounds include a sleazy apartment, visited during a funeral, garage dumps and plush night haunts and each fit the film's turbulent and restless action.

Points of Appeal.—Title, cast, lucid English sub-titles and obvious exploitation angles.

The Criminal Life of Archibaldo de la Cruz

Connoisseur. Mexican (X). Directed by Luis Buñuel. Featuring Ernesto Alonso, Miroslava and Ariadna Welter. 8,190 *feet approx. Release not fixed*

MACABRE comedy, made in Mexico, but with English sub-titles. It centres on a wealthy and cultured man who has an uncontrollable urge to kill young women, but is cheated by Fate as of each intended victim. The cast and director debunk modern psychiatric screenplays and the tongue-in-cheek approach enables the film to get the best from both sex and the horrific, while at the same time finding an antidote in ridicule. Very good art house off-beat proposition.

Story.—Archibaldo, a spoiled child has a musical box which is supposed to give its owner the power of life and death over others. Archibaldo does some wishful thinking and his attractive nanny is immediately killed by a stray bullet. Years later, the now sybaritic Archibaldo suffers a nervous breakdown and tells his nurse he's going to liquidate her, but before he can she comes a fatal cropper. Archibaldo then chases with homicidal intent a flashy tart, but she gets bumped off by her paramour. He blood lusts after an artist's model, but she slips through his fingers. Finally he contemplates matrimony, but, on learning that his fiancee is unfaithful, Archibaldo decides she must "go." Her jealous lover saves Archibaldo the trouble. At the fade-out, Archibaldo tosses the musical box into a pond, the ugly spell is broken and he and the artist's model settle down.

Production.—The picture, a parody on grisly psychiatric fare, has many amusing, as well as suspenseful, moments, but should be savoured rather than hastily swallowed. Ernesto Alonso gives a dazzling performance as Archibaldo, the sybarite whose perversion is partly attributed to the musical box; and Ariadna Welter, Miroslava and Rita Macedo are easy on the eyes and score in contrast as the women concerned. The staging is glossy, and the English sub-titles meet all needs.

Points of Appeal.—Provocative tale, wickedly clever treatment, title and obvious exploitation angles.

Shorts

Rank

A MAN OF CERTAIN GLORY. British (U). Eastman Color. 2,620 *feet.*—Dedicated to the memory of the great medical missionary and explorer, David Livingstone, this unusual three-reeler traces his last journey of discovery in April, 1873, and in a series of flashbacks highlights many of his outstanding achievements in Africa. Perilous trips through forest and on river, encounters with witch-doctors and slave-traders, much of his life with his wife, Mary, who accompanied him on his explorations are dealt with, and the commentary, which for the great part comprises extracts from his own journals, adds much to an admirably photographed and directed short. Very good.

AGELESS ARTISTRY. American (U). Eastman Color. 845 *feet.*—Tribute is paid to the memory of Benvenuto Cellini in this study of old and new Italian art including architecture, sculpture, glass-making, painting and ceramics. Florence, Venice, Amalfi, Piza and Sorrento are among art centres visited. Very good.

WITTY KITTY. American (U). Technicolor. 556 *feet.*—A phoney raffle ruffles the feeling of a dude cat which tries to collect a turkey and succeeds only in getting the bird. Plenty of laughs result. Good.

THE LANGUAGE OF THE FLOWERS. Dutch (U). 564 *feet.*—Flower-growing, thanks greatly to modern technical development, is now a major industry in the Netherlands. In this colourful short, modern methods are demonstrated and the blooms produced in such profusion and variety provide the most charming of settings. Very good.

BALLY HOOEY. American (U). Technicolor. 564 *feet.*—Woody Woodpecker has a regular television set-to when he tries to win a super quiz prize. Sponsored American tv as well as Woody takes quite a lot of knocks. Good.

HEAP BIG HEPCAT. American (U). Technicolor. 557 *feet.*—When a Hollywood Red Indian returns to his tribe to win the hand of the chief's daughter he soon loses hope. But Woody Woodpecker is there to help and hinder all concerned. Good.

WHERE BORDERS MEET. British (U). 1,434 *feet.*—Liege and Spa figure largely in this interesting short which neatly aligns the artistic and the historical features of that part of Belgium which adjoins France and Germany. A helpful commentary and some excellent photography make this two-reeler one that provides plenty of contrast. Good.—B. W.

YOUR FILMS

—continued from page 11

Man" has collected some useful brass, it's not Norman's biggest by a long chalk.

\+ + +

MGM'S "Home From The Hill" (Cinema-Scope) is finding the going rather heavy. I thought Bob Mitchum, aided by the glamorous Eleanor Parker, would have got the somewhat lengthy melodrama over, but the teenagers are fighting shy.

\+ + +

COLUMBIA'S "double bill," "All The Young Men" (American) and "Anna Of Brooklyn" (Italian), is doing steady business. It's a well-contrasted programme and none can say it lacks marquee names.

\+ + +

"BELLS ARE RINGING" (MGM—Cinema-Scope) just hasn't rung the bell. The comedy musical co-starring Judy Holliday and Dean Martin clicked at the Odeon, Leicester Square, but for some reason or other suburbanites have failed to tune in.

\+ + +

GOOD NEWS from pre-release spots about "Village Of The Damned" (MGM—Metroscope—British). The science-fiction thriller has really got cracking and I can't say I'm taken unawares. I found the film intriguing and chilling and, after all, it stood up for umpteen weeks at the Ritz.

\+ + +

THE COLUMBIA unit programme, "Never Take Sweets From A Stranger" (British) and "Come Dance With Me" (French) did fine in London and is doing even better in the long grass. Many put this down to the fact that the latter's star, Brigitte Bardot, hit the headlines following an overdose of drugs. In short, she turned her film into a "sleeper"!

\+ + +

"WATCH YOUR STERN" (Anglo Amalgamated—British), a comedy in the "Carry On" tradition, had a grand opening Sunday on the ABC Circuit. And talking of the "Carry Ons." Nat Cohen and Stuart Levy tell me that they've fixed the title for the next of the series: "Carry On, Regardless." A marvellous label that covers everything and anything.

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RENTERS' NEWS

—continued from page 14

Warner-Pathe will screen 'Miracle' at Christmas

WARNER'S Technicolor and Technirama production of "The Miracle" is due to open at the Warner Theatre on December 22.

Starring Carroll Baker, Roger Moore, Vittorio Gassman and Katina Paxinou, "The Miracle"—the screen version of the stage production by Max Reinhardt—should have a presold audience of millions.

"The Miracle" has been a theatrical legend for almost half a century: after it first opened in London in 1911, drawing more than 30,000 people to the Olympia Theatre, it started a fantastic Central European tour, showing in almost every key city of Europe. In 1924 it was presented in New York, and enjoyed the same fabulous success on that side of the Atlantic. Since acquiring the film rights, Warner has been working for several years on the preparations for putting the show on film.

Produced by Henry Blanke and directed by Irving Rapper, "The Miracle" is released by Warner-Pathe.

Eros' Wardour Street window display to publicise its three new British productions—"Johnny Nobody" starring Nigel Patrick, Yvonne Mitchell, Aldo Ray, William Bendix; "His And Hers" with Terry-Thomas, Janette Scott, Nicole Maurey and Wilfrid Hyde White, and "Middle of Nowhere" starring John Cassavetes, Elizabeth Sellars and David Farrar

Unifilms pictures for trade screening

UNIFILMS (London) has several films lined up for trade showing in the near future. The first, Henri Decoin's "Passionate Affair," starring newcomer Lucile Saint-Simon and Christian Marquand, will be trade shown today (Thursday).

On November 3, the new French thriller "Dangerous Games," starring Jean Servais and Pascale Audret, will be trade shown by the company. Unifilms has also acquired the French comedy "Come to Bed, Mam'selle," starring Dany Robin and comedians Marie Daems, Jacques Jouanneau, Jess Hahn and Noel Roquevert, and "La Cacaracha" (The Bandit) with Maria Felix, Pedro Armendariz and silent film star Delores Del Rio.

The company is also due to trade show Robert Bibal's "Every Minute Counts," reputed to be one of the toughest gangster films made on the Continent. It stars Dominique Wilms, Vera Valmont, Raymond Souplex.

'Gentle Trap' gets National release

BUTCHER'S "Gentle Trap" has been booked to the London Pavilion, with Renown's "'Beat' Girl," and has a National release with the Columbia film "Surprise Package" on November 14.

"The Man Who Couldn't Walk" began Rank circuit release on October 17, and with "The Hand" which also goes out on November 14—on the ABC circuit—Butcher's has three films on release.

The company is expecting a circuit date for "Trouble With Eve" in December or January.

West End premiere of 'The Criminal'

ANGLO AMALGAMATED'S new British thriller, "The Criminal," starring Stanley Baker, will have its West End premiere at the Plaza, Piccadilly Circus, today (Thursday).

"The Criminal," claimed to be one of the toughest pictures ever made in Great Britain, deals with the criminal underground, both inside and outside prison. Among the celebrities who will attend the premiere are governors of British prisons, Home Office officials and police officers.

Miss Margit Saad flew in from Munich to attend the premiere with her co-stars Stanley Baker and Sam Wanamaker.

"The Criminal" was produced at Merton Park Studios by Jack Greenwood and directed by Joseph Losey from the screenplay by Alun Owen.

MRA picture opens in New York

PREMIERE of "The Crowning Experience," produced by MRA and starring Muriel Smith and Ann Buckles, was held at New York's Warner Theatre last week.

The picture is ideological and filmed in Technicolor by Rikard Tegstrom.

'WATCH YOUR STERN' BEATS 'NURSE'

OPENING figures on the ABC circuit in London for the Peter Rogers production, "Watch Your Stern," show that this new Anglo comedy has topped even the initial take of "Carry On Nurse."

Directed by Gerald Thomas, "Watch Your Stern" stars Kenneth Connor, Eric Barker, Leslie Phillips, Joan Sims, Noel Purcell, Hattie Jacques with Spike Milligan and Eric Sykes and guest star Sidney James.

The film's release was backed by a big publicity campaign, including a tie-up with Anchor cigarettes; and showmanship contests for ABC and independent managers.

'Shadows' shatters Academy record

THE ALL-TIME record for the Academy, Oxford Street, London, has not just been beaten by John Cassavetes's "Shadows"—it's been beaten easily.

For in the first week at the theatre the film has taken substantially more than any other picture ever to play the house.

"Shadows" has become the most talked of film of the year. The press has acclaimed it. It walked off with a major prize at this year's Venice Film Festival.

But it's not only the critics who are applauding. At the Academy it is pulling in the widest cross-section of cinemagoers the theatre has ever known. "Shadows" is released by British Lion.

Aubrey Goldwater moves to Leeds

WITH the appointment of Mannie L... as RFD branch manager in Leeds, Aubrey Goldwater has been transferred and promoted to an important sales appointment in Leeds.

Mr. Goldwater, who previously held a senior sales position in the Manchester branch now takes over practically the whole of the territory important territory previously covered by Mr. Land.

Glasgow minors will meet the stars

ABC'S policy of presenting star personalities to young cinemagoers at minors' matinees will be extended to Glasgow. Mike and Bernie Winters will appear at the Grosvenor, Hillhead, the Princes, Springburn, and the Rex, Rutherglen, on Saturday, October 29.

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CHIEF projectionist (20 years' experience) seeks post; go anywhere.—A., Box 47, Kinematograph Weekly.

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WANTED.—Pair good arcs (Peerless, Kalee or BTH), also Kalee 12 rack assembles.—Lowest price to: H. A. Bianchi, Rex Cinema, Derby.

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Full sets of
KALEE 20-21
R.C.A. SOUND SYSTEM ARCS
(Peerless, President, etc.) in good working condition only. Full particulars to:
O. ATZIL
34 DIZENGOFF STREET, TEL AVIV, ISRAEL

CINEMAS FOR SALE

CINEMAS. — Lease or disposal. Cinemas required.—R. Bovilsky, 34 Batson Street, Glasgow.

A few shillings spent on a classified advertisement in the "Kinematograph Weekly" will pay handsome dividends. *Send your "Smalls" today!*

LENSES. I am exporting dozens of pairs of lenses each month, and must keep replenishing my stock of over 100 pairs. Particularly wanted modern types short focus (up to 3½ in.) lenses, but cash paid for any modern lens, including most types anamorphics. Immediate cash payment.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210/3202

LONG SHOTS

—continued from page 5

of this year's Venice Documentary Film Festival.

The medal, now engraved with the appropriate inscription, was recently presented to Tommy, although, of course, the award was made earlier in the year.

It is fascinating to hear Tommy's reminiscences of newsreel work, particularly during the war years.

I hope that one day he can find time to write his memoirs.

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BUSINESS is booming in Mole-Richardson's overseas department, and it was a most pleasant occasion at the Savoy last week when the directors arranged a cocktail party so that friends and customers could meet, all in one go, the managers of the European Mole-Richardson companies.

Arthur and John Page were there to welcome the guests who included, among other European visitors, Eero Lappalainen of the Finnish Broadcasting Company in Helsinki, who is over here on a fact-finding mission preparing, presumably, for the big extension of television in Finland.

I was delighted to renew acquaintance with M-R's dynamic manager in Germany, Giselle Schneeburger, and to meet the new chiefs in their territories, Rene Schell from France, Geórge Gardner from Italy (with news of a remarkable new silent generator) and Gregorio Sacristan from Spain, who has, I was told, been coping successfully with a record amount of business.

British "customers" present were Harry Waxman, Bill Whittaker, Ted Scaife and Jack Hanbury, among others.

Mole-Richardson is certainly going places these days.

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THE Golders Green Ionic Cinema Social Club's first major social event—the ball at the Refectory Ballroom, Golders Green, on Friday night—went with such a successful swing. Everyone who attended is, I gather, already asking: "When is the next one?"

But it is sufficient, for the time being, to talk about Friday night's event, organised by Fred Singerman and Anthony O'Brien, joint chief projectionists at the Ionic, in aid of CTBF.

It was attended by over 300 cinema workers from NE and NW London as well as a number of trade personalities and stars, incuding John Davies, of British Cinematograph Theatres, Ronald Shiner and Donald Sinden.

There were "good luck" telegrams from Judy Garland, Tony Hancock and Dan Dailey and rock-'n'-roll star, Rob Storm, provided a cabaret.

Wardour Street took a hand in helping the show by donating competition prizes. MGM gave two tickets for "Ben-Hur," Columbia two for "Song Without End" and Basil Clavering two for shows at the Cameo-Poly and Cameo-Royal.

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ONE of Kent's most enterprising exhibitors, Arthur Chipper, proprietor of The Cinema, Aylesham, is finding things extremely difficult in the coal-mining village midway between Canterbury and Dover.

Lack of support, I gather, may force him to close the cinema.

Arthur has done his utmost to counter the effects of television. He was one of the first to install a wide screen and this was followed by other innovations aimed at retaining the interest of local cinemagoers.

Recently, he arranged to end his programmes an hour earlier than usual so that dances could be held after the show. But even this move has made little impression upon the local people.

But television is not the real cause of Arthur's difficulties. The mining community is "tombola crazy," apparently, and it is this which is driving Arthur out of business.

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THE presentation of an engraved silver plaque has been made by the Huddersfield Cinemas Association to Claude Ward in recognition of his work as president during the past eighteen months.

Claude has resigned from the presidency as he intends taking up residence in the South of England, following the closure of the Rialto, Sheepridge, Huddersfield, of which he was general manager.

The new president of the association is Charles L. Fowler of the Essoldo, Huddersfield. Donald Whitehead of the Emery Circuit's Empire Cinema, who was treasurer, has accepted the position of secretary. Brian Wood of the Majestic takes over as treasurer.—**The Stroller.**

Midnight matinees of Liszt film

WILLIAM GOETZ'S CinemaScope and Technicolor musical biography, "Song Without End"—the story of Franz Liszt, continues to draw the crowds at the Columbia Theatre.

Last Saturday a special midnight matinee performance of the film was held to mark the anniversary of Liszt's birth, on October 22, 1811.

From this Saturday, an additional late-night performance of "Song Without End" will be given on each Saturday until the Columbia picture completes its West End engagement.

The special late-night performances begin at 11.35 p.m.

"Song Without End" stars Dirk Bogarde as Franz Liszt, with Capucine, Martita Hunt, Patricia Morison and Ivan Desny. Charles Vidor and George Cukor directed.

Columbia record at Pavilion

HAMMER'S "The Two Faces of Dr. Jekyll" for Columbia Pictures' release, is in the third week of its world premiere engagement at the London Pavilion, and having reached an all-time high for a Columbia picture at this theatre on its first Saturday, achieved an even more spectacular figure on its third Saturday.

Paul Massie, Dawn Addams and Christopher Lee star, and the screenplay was written by Wolf Mankowitz. Terence Fisher directed for producer Michael Carreras and associate producer Anthony Nelson-Keys.

Disney dedicates new school

WALT DISNEY returned to his boyhood home of Marceline, Missouri, to dedicate a new, £100,000 elementary school named in his honour. He has also presented the school with a 55-ft. flagpole from the VIII Winter Olympics at Squaw Valley, a playground and visual education equipment.

The Walt Disney Elementary School in Marceline—which stands on the site of the one Disney attended as a boy of nine—is the third American school to be named after him. The others are at Tallytown, Pa., and Anaheim, Cal.

The school's multi-purpose room is decorated with murals designed by Disney artists. Missouri state officials, headed by Dr. Hubert Wheeler, took part in the dedication ceremony.

'Ten Who Dared' is due here soon

FOLLOWING the world premi... of Walt Disney's new adventure drama, ... n Who Dared," which was held at the Den... Theatre, Denver, Colorado, the production ... immediately released to theatres in 180 k... ities in the Rocky Mountain territory on a... uration basis. The film is expected to arr... in this country soon.

"Ten Who Dared," in Technicolor, ... story of the conquest of the Colorado ... er by pioneers. In addition to Brian Keith, ... film stars John Beal and James Drury.

Americans like this Bryanston feature

THE Americans are taking kindly to George Brown's "The Boy Who Stole a Million," the Bryanston release which has yet to be seen in this country.

Says *Variety*: "... 'The Boy Who Stole a Million' is the kind of picture that will play the lower half of a double bill, but it's not unlikely that more than one patron will go away proclaiming the second feature was better than the one they paid their money to see...."

Charles Chrichton directed this comedy melodrama and it's being released in the States by Paramount.

Cunard books 'Pollyanna'

WALT DISNEY'S record-breaking "Pollyanna" is scheduled for presentation on eight ocean liners—the *Queen Elizabeth, Queen Mary, Saxonia, Sylvania, Carinthia, Ivernia, Media* and *Parthia.*

The picture is now enjoying a premiere season at Studio One, where it has broken all attendance records.

TRADE SHOWS

LONDON

November 1:
A Place For Gold; "A" is for Archit...ture; Making Music; Blue Tunes; Ray El...gton and His Quartet (shorts). British Lion. Own Theatre. 2.30 p.m.
Freckles. 20th Century-Fox. Rialto. 10.3... a.m.

November 2:
Walk Tall; Assignment Thailand. 20th C...tury-Fox. Own Theatre. 10.30 a.m.

November 3:
Dangerous Games. Unifilms (London). ...lean Servais. Preview Theatre. 10.30 a.m.
Squad Car. 20th Century-Fox. Own T...atre. 10.30 a.m.

November 4:
Desire in the Dust. 20th Century-Fox. ...lto. 10.30 a.m.

MANCHESTER

November 1:
The Crowded Sky. Warner-Pathe. ABC ...nsgate. 10.45 a.m.

November 2:
The Fugitive Kind. United Artists. ...on. 10.45 a.m.

November 3:
Crime and Punishment USA. Warner-P...the. ABC Deansgate. 10.45 a.m.

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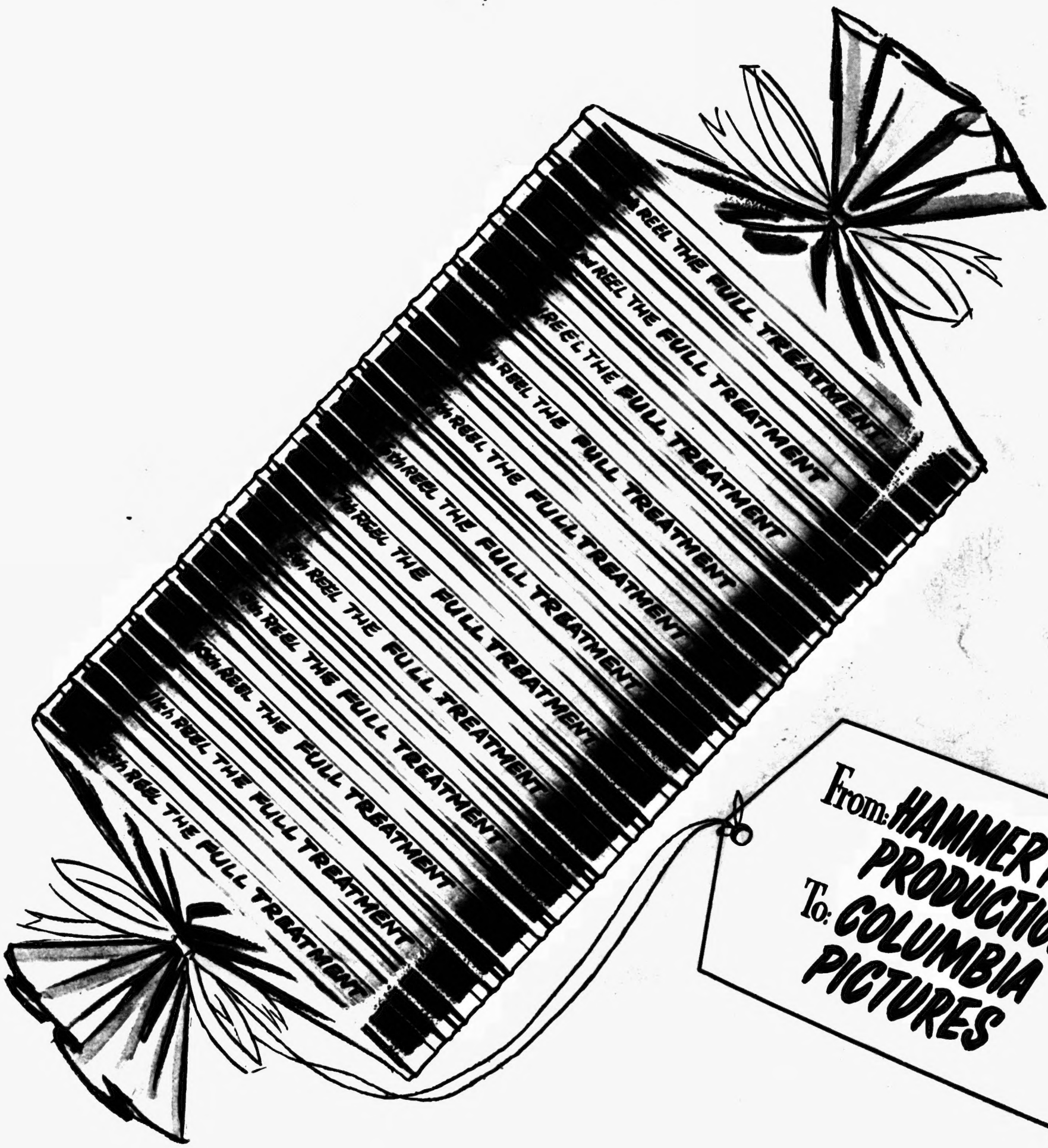

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